

**PARAMOUNT PICTURES**

COMBINED CONTINUITY

&

MASTER ENGLISH SUBTITLE/SPOTTING LIST

**“SONIC THE HEDGEHOG”**

(feature)

EXHIBITION FOOTAGES:

REEL 1AB	1096-05
REEL 2AB	1380-04
REEL 3AB	1264-03
REEL 4AB	1659-01
REEL 5AB	1456-09
REEL 6AB	<u>2030-00</u>
	8886-06

TOTAL EXHIBITION FOOTAGE: 8,886 Feet + 6 Frames

TOTAL NUMBER OF REELS: 6 (2,000 foot)

TOTAL RUNNING TIME: 1 Hour 38 Minutes 44.25 Seconds

Prepared by:

**MASTERWORDS**

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FEBRUARY 14, 2021

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
START MEASURING 0.00 AT START MARK IN ACADEMY LEADER.  11-15		LABORATORY: 0.00 AT START MARK  42.10 = 1 <sup>ST</sup> SCENE END (Paramount logo)  68.3 = 2 <sup>ND</sup> SCENE END (Sega logo)  103.7 = 3 <sup>RD</sup> SCENE END
SCENE 1 - PARAMOUNT LOGO FADES IN, WITH GOLDEN RINGS REPLACING THE STARS THAT FALL BG IN THE PARAMOUNT LOGO. THE GOLDEN RINGS THEN FLY FG, TWO SKIMMING THE LAKE AS THE RINGS FLY BG TOWARD THE MOUNTAIN. CAMERA FLIES BG WITH THE RINGS AS THEY ENCIRCLE THE MOUNTAIN LOGO, ROTATING IN UNISON SEVERAL TIMES. THE RINGS THEN HOLD IN THE SEMI-CIRCLE ENCIRCLING THE MOUNTAIN LOGO IN THE TRADITIONAL LOGO'S STARS POSITION:  Paramount [mountain logo] <sup>TM</sup> A ViacomCBS Company	A. (OUT)	
	B. (OUT)	
PARAMOUNT LOGO FADES OUT.  42-10	C. (OUT)	
SCENE 2 - SEGA LOGO FADES IN:	D. (OUT)	
SEGA <sup>®</sup>  A SEGA SAMMY COMPANY	E. (OUT)	
	F. (OUT)	
SEGA LOGO CUTS OUT.  68-03	G. (OUT)	
SCENE 3 - ORIGINAL FILM LOGO WIPES IN:		
ORIGINAL FILM		
ORIGINAL FILM LOGO FADES OUT.  84-00		
		1AB - (1)

"SONIC THE HEDGEHOG" R/1AB P/2

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
FADE IN:					
<p><b>SCENE 4</b> - EXT. SAN FRANCISCO - DAY - MLS - CAMERA MOVES IN ACROSS THE BAY ON THE SKYLINE OF DOWNTOWN SAN FRANCISCO. CAMERA MOVES UP AS <b>SONIC</b>, A BLUE HEDGEHOG, RUNS AT SUPERSPEED THROUGH THE STREETS AND ACROSS THE SIDES OF BUILDINGS IN THE CITY. A RED SUPERSONIC FLYING MACHINE KNOWN AS THE EGG-POD CHASES AFTER HIM, FIRING BLASTS AT SONIC. THE EGG-POD FLIES UP INTO THE AIR AND CHASES SONIC BG DOWN A STREET.</p> <p style="text-align: right;"><b>103-07</b></p>					
<p><b>SCENE 5</b> - EXT. SAN FRANCISCO STREETS - DAY - FS - LOW ANGLE - SONIC SPEEDS FG DOWN A STREET, CAMERA DOLLYING BACK. THE EGG-POD FLIES AFTER HIM, FIRING MORE BLASTS. SONIC TURNS RFG AROUND A CORNER AND KEEPS RUNNING.</p> <p style="text-align: right;"><b>107-08</b></p>	1. ITAL	113.15	116.9	2.10	SONIC TO AUDIENCE) (voice over) <i>I know what you're thinking.</i> (as the sun sets over San Francisco, Sonic, a blue hedgehog, runs at superspeed over buildings and through the streets - he is being closely pursued by the mad genius Dr. Ivo Robotnik, who is flying in a supersonic machine known as an egg-pod - Robotnik fires missiles at Sonic, who manages to narrowly dodge them)
<p><b>SCENE 6</b> - INT. EGG-POD - DAY - MCS - <b>DR. ITO ROBOTNIK</b>, A MAD SCIENTIST, FLIES THE EGG-POD FG AFTER O.S. SONIC.</p> <p>ROBOTNIK (strained grunt)</p> <p style="text-align: right;"><b>110-06</b></p>					
<p><b>SCENE 7</b> - EXT. SAN FRANCISCO STREETS - DAY - MFS - SONIC RUNS FG AWAY FROM THE EGG-POD, CAMERA DOLLYING BACK. A BLAST HITS JUST BEHIND SONIC, BUT HE MANAGES TO OUTRUN IT. SCENE FREEZE-FRAMES.</p> <p>SONIC (voice over) So...I know what you're thinkin'. Why is that incredibly handsome hedgehog being chased by a madman with a...</p> <p>SCENE CHANGES TO REGULAR MOTION.</p> <p style="text-align: right;"><b>122-15</b></p>	2. ITAL	116.15	121.10	4.11	SONIC TO AUDIENCE) (voice over) <i>Why is that incredibly handsome hedgehog being chased by...</i> (incredibly handsome hedgehog : note humor of Sonic describing himself in this flattering manner)
	3. ITAL	122.0	126.2/ (over scene end)	4.2	SONIC TO AUDIENCE) (voice over) <i>...a madman with a mustache from the Civil War?</i> (madman : referring to Robotnik) (Civil War : civil war fought in the United States from 1861 to 1865, between the North [Union] and the South [Confederacy]) (mustache...War : note that Robotnik wears a waxed horseshoe mustache styled similarly to those worn in the 1860s)
					1AB - (2)

"SONIC THE HEDGEHOG" R/1AB P/3

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 8</b> - MFS - SONIC RUNS R DOWN THE STREET, CAMERA DOLLYING WITH HIM.</p> <p>SONIC (voice over) ...moustache from the Civil War?</p> <p>HE SWERVES TO AVOID PASSING CARS.</p> <p style="text-align: right;"><b>126-02</b></p>					
<p><b>SCENE 9</b> - FS - SONIC'S POV - CAMERA DOLLIES IN AS SONIC RUNS IN-BETWEEN THE ONCOMING CARS ON THE STREET.</p> <p>SONIC (voice over) Well, to be honest, it feels like I've been...</p> <p style="text-align: right;"><b>129-00</b></p>	4. ITAL	126.9 (over scene end)	131.13/	5.4	SONIC TO AUDIENCE) (voice over) <i>To be honest, it feels like I've been running my whole life.</i> (running : note double meaning - [1] literally, 'racing on foot'; and [2] metaphor for, 'fleeing or hiding to avoid capture')
<p><b>SCENE 10</b> - MCS - LOW ANGLE - SONIC RUNS FG DOWN THE STREET, CAMERA DOLLYING BACK.</p> <p>SONIC (voice over) ...running my whole life.</p> <p style="text-align: right;"><b>131-14</b></p>					
<p><b>SCENE 11</b> - MFS - HIGH ANGLE - THE EGG-POD FLIES BG, CAMERA DOLLYING IN WITH IT. THE EGG-POD FIRES MORE BLASTS BG AT SONIC.</p> <p>SONIC (voice over) Is this too much? Am I goin' too fast? It's...</p> <p style="text-align: right;"><b>136-00</b></p>	5. ITAL	/132.2	135.4	3.2	SONIC TO AUDIENCE) (voice over) <i>Is this too much? Am I going too fast?</i> (too much : i.e., 'too much information') (going : note double meaning - [1] talking; and [2] referring to the fact that Sonic is literally running at superspeed)
<p><b>SCENE 12</b> - FS - SONIC TURNS R AROUND A CORNER AND RUNS DOWN ANOTHER STREET, CAMERA PANNING WITH HIM. THE EGG-POD FLIES AFTER HIM.</p> <p>SONIC (voice over) ...kinda what I do. You know what? Let's back up.</p> <p style="text-align: right;"><b>140-01</b></p>	5A ITAL	135.12	140.1/	4.5	SONIC TO AUDIENCE) (voice over) <i>It's kind of what I do. Let's back up.</i> (It : Going fast) (back up : i.e., 'return to an earlier point in the narrative') (suddenly, the film literally backs up as numerous images are quickly rewind - Sonic flashes back to his home planet - we see a small tropical island with a running track that twists around the various jungles and cliffs, and a Toddler Sonic is running around it)
1AB - (3)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 13</b> - IN FAST MOTION, THE FILM MOVES BACKWARDS, CATCHING GLIMPSES OF VARIOUS SCENES IN THE FILM.</p> <p>SONIC (voice over) (blathers during fast motion rewind)</p> <p>144-01</p> <p>FADE IN:</p> <p><b>SCENE 14</b> - EXT. HOME PLANET - DAY - MLS - <b>TEN YEARS BEFORE</b> - CAMERA MOVES IN ON AN ISLAND ON SONIC'S HOME PLANET.</p> <p>151-00</p> <p><b>SCENE 15</b> - EXT. ISLAND - DAY - MLS - CAMERA CRANES UP ON THE SMALL TROPICAL ISLAND, WITH A RUNNING TRACK THAT TWISTS AROUND VARIOUS JUNGLES AND CLIFFS.</p> <p>MT#1 FADES IN:</p> <p>PARAMOUNT PICTURES PRESENTS</p> <p>SONIC (voice over) This is the island where I'm from.</p> <p><b>TODDLER SONIC</b> RUNS AROUND THE ISLAND AT SUPERSPEED</p> <p>MT#1 FADES OUT. MT#2 FADES IN:</p> <p>IN ASSOCIATION WITH SEGA SAMMY GROUP</p> <p>SONIC (voice over) (cont'd) It had everything. Sandy beaches, cascading waterfalls...</p> <p>MT#2 FADES OUT.</p> <p>162-05</p>					
	6. ITAL	151.15	156.6	4.7	SONIC TO AUDIENCE) (voice over) This is the island where I'm from.
	7. ITAL	156.14	162.1/	5.3	SONIC TO AUDIENCE) (voice over) It had everything. Sandy beaches, cascading waterfalls...
1AB - (4)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 16</b> - MLS - CAMERA DOLLIES IN AS TODDLER SONIC RUNS AROUND A STONE LOOP-DE-LOOP ON THE ISLAND.</p> <p>SONIC (voice over) ...public access to Loop-de-Loo-...</p> <p>TODDLER SONIC (overlapping) Whoa-whoa!</p> <p><b>165-05</b></p>	<p>8. <i>ITAL</i></p>	<p>/162.9    165.15    3.6 (over scene end)</p>	<p>SONIC TO AUDIENCE) (voice over) ...<i>public access to Loop-de-Loops.</i> (Loop-de-Loop : variation on, 'Loop-the-Loop', a feature on rollercoasters or other thrill rides in which one rides around in a 360-degree vertical circle) (we see Toddler Sonic running around a Loop-de-Loop on the running track)</p>		
<p><b>SCENE 17</b> - MLS - CAMERA PANS R AS TODDLER SONIC RUNS RBG AROUND THE ISLAND.</p> <p>TODDLER SONIC (face obscured) (chuckles) Yeah!</p> <p>SONIC (voice over) (overlapping) ...-ps. And I never had to catch a school bus because I could run across the en-...</p> <p><b>171-05</b></p>	<p>9. <i>ITAL</i></p>	<p>166.5    171.0    4.11</p>	<p>SONIC TO AUDIENCE) (voice over) <i>I never had to catch a school bus because I could run across...</i></p>		
<p><b>SCENE 18</b> - MS - TODDLER SONIC (FACE OFF) RUNS R, CAMERA DOLLYING WITH HIM.</p> <p>MT#3 FADES IN:</p> <p><i>AN ORIGINAL FILM PRODUCTION</i></p> <p>SONIC (voice over) ...-tire island in less than two seconds.</p> <p>CAMERA TILTS UP TO REVEAL TODDLER SONIC'S FACE.</p> <p>MT#3 FADES OUT.</p> <p>TODDLER SONIC SPEEDS RBG BETWEEN CLIFFS ON THE ISLAND, CAMERA DOLLYING IN WITH HIM.</p>	<p>9A <i>ITAL</i></p>	<p>/171.6    175.0    3.10</p>	<p>SONIC TO AUDIENCE) (voice over) ...<i>the entire island in less than two seconds.</i></p>		
1AB - (5)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 18 - (CONTINUED)</b>  SONIC (voice over) (cont'd) Also, there was no school. I know, pretty sweet island, right?  CAMERA HOLDS AND TILTS UP AS TODDLER SONIC LEAPS IN THE AIR AND PUMPS HIS ARMS.  TODDLER SONIC (overlapping) Yeah!  TODDLER SONIC DROPS OUT OF FRAME.  SONIC (voice over) I...  <b>183-12</b>  <b>SCENE 19 - FS - TODDLER SONIC RUNS RFG DOWN A RAVINE, CAMERA DOLLYING BACK WITH HIM.</b>  MT#4 FADES IN:  A MARZA ANIMATION PLANET/ BLUR STUDIO PRODUCTION  SONIC (voice over) ...was born with extraordinary powers and was told to keep...  TODDLER SONIC (overlapping) (laughs)  MT#4 FADES OUT.  <b>188-10</b>	9B ITAL  9C ITAL  10. ITAL	175.8  178.4  183.4 (over scene ends)	178.0  182.4  189.8 (over scene ends)	2.8  4.0  6.4	SONIC TO AUDIENCE) (voice over) <i>Also, there was no school.</i>  SONIC TO AUDIENCE) (voice over) <i>I know, pretty sweet island, right?</i> (pretty : very) (sweet : excellent - pleasant)  SONIC TO AUDIENCE) (voice over) <i>I was born with extraordinary powers and was told to keep them secret.</i> (extraordinary powers : referring to his ability to run at supersonic speeds)
1AB - (6)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 20</b> - MLS - TODDLER SONIC RUNS R ACROSS A WOODEN BRIDGE IN FRONT OF A WATERFALL, CAMERA DOLLYING WITH HIM.</p> <p>SONIC (voice over) ...them secret. And like any kid...</p> <p>192-00</p>	10A ITAL	190.0 (over scene end)	195.8	5.8	SONIC TO AUDIENCE) (voice over) <i>And like any kid, I did the exact opposite.</i> (Toddler Sonic jumps into the air, then resumes running around the island - he goes rolling across a suspension bridge into a treehouse, bumping into its resident, a huge female owl named Longclaw)
<p><b>SCENE 21</b> - EXT. TREEHOUSE - DAY - FS - CAMERA TILTS UP AS TODDLER SONIC RUNS BG UP WOODEN BRIDGES TO A LARGE TREEHOUSE, CAMERA TILTING UP.</p> <p>SONIC (voice over) ...I did the exact opposite.</p> <p>TODDLER SONIC Whoo-hoo!</p> <p>195-14</p>	10B	(OUT)			
<p><b>SCENE 22</b> - MFS - TODDLER SONIC CURLS UP INTO A BALL AND ROLLS BG THROUGH THE FRONT DOOR INTO THE TREEHOUSE, CAMERA DOLLYING IN. <b>LONGCLAW</b>, A HUGE OWL, IS SITTING BG ON A PERCH.</p> <p>TODDLER SONIC (face obscured) (laughs)</p> <p>TODDLER SONIC BOUNCES OFF THE FLOOR AND HITS LONGCLAW IN THE HEAD.</p> <p>SONIC (voice over) That's Longclaw.</p> <p>LONGCLAW (overlapping) (grunts)</p> <p>199-09</p>	10C ITAL	197.14 (over scene end)	201.8	3.10	SONIC TO AUDIENCE) (voice over) <i>That's Longclaw. She took care of me.</i>
1AB - (7)					



"SONIC THE HEDGEHOG" R/1AB P/8

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 23</b> - MS - HIGH ANGLE - TODDLER SONIC ROLLS BG ACROSS THE FLOOR, CAMERA TILTING UP. HE UNCURLS FROM HIS BALL SHAPE, THEN SITS UP AND LOOKS RFG AT O.S. LONGCLAW WITH AMUSEMENT.</p> <p>TODDLER SONIC (laughs)</p> <p>SONIC (voice over) (overlapping) She took care of me. She was ba-...</p> <p style="text-align: right;"><b>202-13</b></p>	10D ITAL	202.0 (over scene end)	208.11	6.11	<p>SONIC TO AUDIENCE) (voice over) <i>She was basically Obi-Wan Kenobi...if Obi-Wan Kenobi had a beak and ate mice.</i> (Obi-Wan Kenobi : major character in the "Star Wars" franchise, a Jedi Master who was sage and mentor to Luke Skywalker in the original trilogy [where he was played by Alec Guinness])</p>
<p><b>SCENE 24</b> - MS - LOW ANGLE - LONGCLAW LOOKS LFG AT O.S. TODDLER SONIC WITH EXASPERATION.</p> <p>SONIC (voice over) ...-sically Obi-Wan Kenobi...if Obi-Wan Kenobi had a beak and ate mice.</p> <p>LONGCLAW (overlapping) (sighs) Sonic, someone could have seen...</p> <p style="text-align: right;"><b>211-12</b></p>	10E	209.3 (over scene end)	212.11	3.8	<p>LONGCLAW TO TODDLER SONIC) Sonic, someone could have seen you.</p>
<p><b>SCENE 25</b> - MS - TODDLER SONIC, STANDING ON HIS FEET, GESTURES RFG AT O.S. LONGCLAW.</p> <p>LONGCLAW (off) ...you.</p> <p>TODDLER SONIC (chuckling) No one saw me. I'm too fast! And I wanted to bring you this.</p> <p>TODDLER SONIC PULLS A FLOWER FROM THE BACK OF HIS HAIR, THEN HOLDS IT RFG TOWARD O.S. LONGCLAW.</p> <p style="text-align: right;"><b>220-00</b></p>	10F   10G	213.3  217.3	216.13  220.0/	3.10  2.13	<p>TODDLER SONIC TO LONGCLAW) No one saw me. I'm too fast!</p> <p>TODDLER SONIC TO LONGCLAW) And I wanted to bring you this. (the Toddler Sonic gives Longclaw a flower - Longclaw hears a rustling in the trees outside and looks out the doorway to see an army of masked assailants armed with bows and arrows)</p>
1AB - (8)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 26</b> - MS - LOW ANGLE - PAST TODDLER SONIC, LFG, TO LONGCLAW, WHO STARTS TO REACH FOR THE FLOWER.</p> <p>LONGCLAW (grunts softly)</p> <p>LONGCLAW HEARS A NOISE OUTSIDE THE TREEHOUSE, THEN LOOKS UP LFG AT THE O.S. DOOR.</p> <p>LONGCLAW (cont'd) (gasps)</p> <p>223-00</p> <p><b>SCENE 27</b> - MS - LONGCLAW'S POV - SONIC LOOKS FG AT O.S. LONGCLAW. CAMERA ZOOMS IN, OFF TODDLER SONIC AND THROUGH THE FRONT DOOR, ON MASKED ASSAILANTS, WHO ARE BG IN THE TREES. THE MASKED ASSAILANTS AIM BOWS FG AT O.S. TODDLER SONIC.</p> <p>225-12</p> <p><b>SCENE 28</b> - FS - LONGCLAW ENTERS R AS SHE LEAPS TO THE FLOOR AND COVERS SONIC WITH HER WINGS.</p> <p>LONGCLAW (off) Get (on) down!</p> <p>227-12</p> <p><b>SCENE 29</b> - EXT. TREEHOUSE - DAY - MS - CAMERA DOLLIES IN SLIGHTLY AS LONGCLAW KICKS THE DOOR CLOSED. A DOZEN ARROWS HIT THE FRONT OF THE DOOR.</p> <p>229-02</p> <p><b>SCENE 30</b> - EXT. TREEHOUSE - DAY - MFS - LOW ANGLE - CAMERA PANS SLIGHTLY L AS LONGCLAW COVERS TODDLER SONIC WITH HER WINGS. ARROWS HIT BG ALONG THE WALL. CAMERA DOLLIES BACK SLIGHTLY AS AN ARROW SMASHES THROUGH A WINDOW, THEN HITS THE FLOWER ON THE FLOOR.</p> <p>233-01</p>	<p>10H</p>	<p>/225.13 227.12/ 1.15 LONGCLAW TO TODDLER SONIC) Get down! (Longclaw wraps her wings protectively around Sonic and tumbles behind the door, kicking it closed just before the assailants all fire their arrows - the arrows strike the door - another arrow smashes through a window, barely missing Longclaw and Toddler Sonic)</p> <p>1AB - (9)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 31</b> - EXT. TREEHOUSE - DAY - FS - CAMERA DOLLIES IN AS THE MASKED ASSAILANTS CHARGE BG AT THE TREEHOUSE.</p> <p>SONIC (voice over) Turns out with great power...</p> <p>ATTACKING ASSAILANTS (faces obscured) (grunt and pant - continues under following scene and dialogue)</p> <p><b>235-08</b></p> <p><b>SCENE 32</b> - INT. TREEHOUSE - DAY - MCS - CAMERA PANS SLIGHTLY L AS MASKED ASSAILANTS LEAN INTO THE HOUSE THROUGH WINDOWS. ONE OF THE MASKED ASSAILANTS HOLDS A SACK.</p> <p>SONIC (voice over) ...comes great power-hungry bad guys.</p> <p><b>238-09</b></p> <p><b>SCENE 33</b> - MCS - TODDLER SONIC LOOKS RFG AT THE O.S. MASKED ASSAILANTS WITH ALARM.</p> <p>SONIC (voice over) And I led them right to us.</p> <p>CAMERA TILTS UP AS LONGCLAW LOOKS AT THE O.S. MASKED ASSAILANTS WITH DETERMINATION.</p> <p><b>241-11</b></p> <p><b>SCENE 34</b> - EXT. TREEHOUSE - DAY - MLS - THE TREEHOUSE IS SURROUNDED BY MASKED ASSAILANTS. LONGCLAW, HOLDING TODDLER SONIC, SMASHES THROUGH A WINDOW AND FLIES FG. A <b>FALLING ASSAILANT</b>, STANDING BESIDE THE WINDOW, IS KNOCKED TOWARD THE GROUND.</p> <p>FALLING ASSAILANT (groans)</p>	<p>10I ITAL</p> <p>10J ITAL</p>	<p>/233.2    238.7/ (over scene end)</p> <p>/238.11    241.10/    2.15</p>	<p>SONIC TO AUDIENCE) (voice over) Turns out with great power...comes great power-hungry bad guys. (play on, 'So with great power comes great responsibility', a maxim that is now commonly associated with the comic book superhero Spider-Man, though it had previously been said by real-life figures such as Winston Churchill, Voltaire, and others) (an assailant enters through the window and another comes through the door - they approach Longclaw and Toddler Sonic)</p> <p>SONIC TO AUDIENCE) (voice over) And I led them right to us. (meaning that the assailants saw Sonic running and secretly followed him to Longclaw's treehouse) (Longclaw holds Toddler Sonic in one of her claws and immediately flies out another window - as she flies up into the trees, an assailant's arrow strikes her in the side - Longclaw's wings fold to protect Toddler Sonic from harm as she tumbles to the ground - Longclaw sees the assailants charging toward them)</p>		
1AB - (10)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 34 - (CONTINUED)</b></p> <p>LONGCLAW FLIES R, CAMERA PANNING WITH HER TO REVEAL MORE MASKED ASSAILANTS IN THE TREES. SEVERAL MASKED ASSAILANTS FIRE ARROWS AT LONGCLAW.</p> <p>ASSAILANT FIRING ARROW (face obscured) (grunts)</p> <p>247-10</p> <p><b>SCENE 35 - EXT. JUNGLE - DAY - MFS -</b> LONGCLAW, HOLDING TODDLER SONIC, FLIES R, CAMERA MOVING WITH HER. DOZENS OF ARROWS FLY PAST HER.</p> <p>250-06</p> <p><b>SCENE 36 - MCS - CAMERA DOLLIES IN</b> SLIGHTLY AS A MASKED ASSAILANT FIRES AN ARROW RFG AT O.S. LONGCLAW. THE ARROW FLIES RFG THROUGH THE AIR, CAMERA MOVING BACK WITH IT.</p> <p>252-10</p> <p><b>SCENE 37 - MFS - LOW ANGLE - CAMERA</b> MOVES IN AS THE ARROW FLIES BG AND STRIKES LONGCLAW.</p> <p>254-03</p> <p><b>SCENE 38 - MS - LONGCLAW AND TODDLER</b> SONIC FALL THROUGH THE AIR.</p> <p>LONGCLAW (pained cry)</p> <p>TODDLER SONIC (on/off) (falling yelp)</p> <p>LONGCLAW AND TODDLER SONIC EXIT FRAME.</p> <p>255-12</p>		
1AB - (11)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 39</b> - MFS - LONGCLAW PROTECTS TODDLER SONIC BETWEEN HER WINGS AS SHE FALLS TO THE GROUND, CAMERA TILTING DOWN.</p> <p>LONGCLAW (grunts hitting ground)</p> <p>LONGCLAW AND TODDLER SONIC SLIDE R ACROSS THE GROUND, CAMERA DOLLYING WITH THEM.</p> <p>TODDLER SONIC (tumbling grunt)</p> <p>CAMERA HOLDS AS THEY STOP. LONGCLAW STANDS WITH TODDLER SONIC IN HER WINGS.</p> <p>LONGCLAW (heavy breaths) Listen carefully, Son-...</p> <p>265-10</p>	10K	263.14 (over scene end)	266.14	3.0	LONGCLAW TO TODDLER SONIC) Listen carefully, Sonic.
<p><b>SCENE 40</b> - MCS - LONGCLAW (FACE OFF), RFG, PUTS TODDLER SONIC ON HIS FEET.</p> <p>LONGCLAW (face off) ...-ic. You have a power unlike...</p> <p>269-07</p>	10L	267.10 (over scene end)	271.10	4.0	LONGCLAW TO TODDLER SONIC) You have a power unlike anything I have ever seen.
<p><b>SCENE 41</b> - MCS - LOW ANGLE - PAST SONIC, LFG, TO LONGCLAW, WHO LOOKS AT HIM.</p> <p>LONGCLAW ...anything I have ever seen. And that means someone will always want it.</p> <p>275-15</p>	10M	272.2	275.14/	3.12	LONGCLAW TO TODDLER SONIC) And that means someone will always want it.
1AB - (12)					

"SONIC THE HEDGEHOG" R/1AB P/13

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 42</b> - MCS - PAST LONGCLAW (FACE OFF), RFG, TO SONIC, WHO LOOKS AT HER.</p> <p>LONGCLAW (face off) The only way to stay safe (inhales) is to stay hidden.</p> <p><b>282-06</b></p> <p><b>SCENE 43</b> - MCS - LONGCLAW (FACE OFF) PULLS A SMALL GOLD RING OUT OF A POUCH.</p> <p><b>283-07</b></p> <p><b>SCENE 44</b> - MFS - LONGCLAW, STANDING LFG BESIDE SONIC, TOSSES THE RING BG. THE RING GROWS IN SIZE, BECOMING A PORTAL TO ANOTHER PLANET. A FOREST IS VISIBLE THROUGH THE PORTAL. LONGCLAW TURNS TOWARD TODDLER SONIC.</p> <p>LONGCLAW This world is on...</p> <p><b>288-03</b></p> <p><b>SCENE 45</b> - MCS - LONGCLAW GESTURES LFG AT O.S. TODDLER SONIC.</p> <p>LONGCLAW ...the far side of the universe. (inhales) You should be safe there.</p> <p><b>293-00</b></p> <p><b>SCENE 46</b> - MCS - PAST LONGCLAW (FACE OFF), RFG, TO TODDLER SONIC, WHO LOOKS AT HER.</p> <p>TODDLER SONIC I don't want to go without you.</p> <p>LONGCLAW LEANS DOWN AND HANDS THE POUCH OF RINGS TO TODDLER SONIC.</p> <p>LONGCLAW (face off) (inhales) You must. These rings will be your most important possession.</p> <p><b>301-04</b></p>	<p>10N</p> <p>10O</p> <p>10P</p> <p>10Q</p>	<p>276.6</p> <p>287.0</p> <p>/293.4</p> <p>295.14</p>	<p>282.5/</p> <p>292.14/</p> <p>295.6</p> <p>301.2/</p>	<p>5.15</p> <p>5.14</p> <p>2.2</p> <p>5.4</p>	<p>LONGCLAW TO TODDLER SONIC) The only way to stay safe is to stay hidden. (Longclaw produces a ring pouch and pulls out a small gold ring - she tosses the ring into the air - the ring expands to human-size and becomes a portal to another planet - the view through the portal shows a forest)</p> <p>LONGCLAW TO TODDLER SONIC) This world is on the far side of the universe. You should be safe there. (This world : referring to the world shown through the portal - it will later be revealed that this is Earth)</p> <p>TODDLER SONIC TO LONGCLAW) I don't want to go without you.</p> <p>LONGCLAW TO TODDLER SONIC) You must. These rings will be your most important possession. (Longclaw gives the pouch containing the rings to Toddler Sonic)</p>
1AB - (13)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 47</b> - MCS - LONGCLAW LOOKS LFG AT O.S. TODDLER SONIC.</p> <p>CHARGING ASSAILANT (off) (attack howl)</p> <p>SHE LOOKS UP LFG AT THE O.S. MASKED ASSAILANTS.</p> <p>LONGCLAW (gasps)</p> <p>302-10</p>					
<p><b>SCENE 48</b> - FS - CAMERA ZOOMS IN SLIGHTLY AS DOZENS OF MASKED ASSAILANTS CHARGE FG AT O.S. SONIC AND O.S. LONGCLAW.</p> <p>CHARGING ASSAILANTS (grunt and pant - continues under following scene and dialogue)</p> <p>306-14</p>					
<p><b>SCENE 49</b> - MCS - LONGCLAW LOOKS LFG AT O.S. TODDLER SONIC.</p> <p>LONGCLAW If you're ever discovered, use one.</p> <p>310-14</p>	10R	307.4	310.12/	3.8	LONGCLAW TO TODDLER SONIC) If you're ever discovered, use one.
<p><b>SCENE 50</b> - FS - LONGCLAW GENTLY PUSHES TODDLER SONIC R TOWARD THE RING.</p> <p>LONGCLAW Never stop running.</p> <p>314-09</p>	10S	311.4	314.8/	3.4	LONGCLAW TO TODDLER SONIC) Never stop running. (running : note double meaning - [1] literally, 'running fast'; and [2] fleeing from danger)
					1AB - (14)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 51</b> - MFS - PAST LONGCLAW (FACE OFF), RFG, TO SONIC, WHO LOOKS RELUCTANTLY AT HER.</p> <p>LONGCLAW (face off) Now go!</p> <p>TODDLER SONIC TURNS AND RUNS BG THROUGH THE RING.</p> <p style="text-align: right;"><b>317-10</b></p> <p><b>SCENE 52</b> - EXT. FOREST - NIGHT - FS - TODDLER SONIC RUNS R THROUGH THE RING INTO THE FOREST, CAMERA DOLLYING WITH HIM.</p> <p style="text-align: right;"><b>319-04</b></p> <p><b>SCENE 53</b> - MCS - TODDLER SONIC RUNS RBG, CAMERA DOLLYING IN WITH HIM. HE TURNS AND LOOKS BACK LFG AT THE O.S. RING.</p> <p>CHARGING ASSAILANTS (off) (attack howls - continues under following scenes and dialogue)</p> <p style="text-align: right;"><b>321-01</b></p> <p><b>SCENE 54</b> - MFS - LOOKING THROUGH THE RING TO LONGCLAW, WHO RAISES HER WINGS IN FRONT OF THE RING. THE MASKED ASSAILANTS, BG, ARE CHARGING AT HER.</p> <p style="text-align: right;"><b>323-03</b></p> <p><b>SCENE 55</b> - FS - TODDLER SONIC RUNS RBG, CAMERA DOLLYING IN AS HE LOOKS BACK LFG OVER HIS SHOULDER AT O.S. LONGCLAW.</p> <p>TODDLER SONIC Longclaw!</p> <p>HE TURNS AND RUNS BACK TOWARD THE O.S. RING.</p> <p style="text-align: right;"><b>325-09</b></p>	<p>10T</p> <p>10U</p>	<p>315.4</p> <p>323.8</p>	<p>317.8/</p> <p>325.8/</p>	<p>2.4</p> <p>2.0</p>	<p>LONGCLAW TO TODDLER SONIC) Now go! (Toddler Sonic steps through the portal, and then runs through the forest on Earth - Sonic stops and looks back through the portal - he sees assailants rapidly approaching Longclaw)</p> <p>TODDLER SONIC TO LONGCLAW) Longclaw! (Toddler Sonic runs back toward the portal - Longclaw turns and looks at Toddler Sonic from her side of the portal)</p>
1AB - (15)					



**"SONIC THE HEDGEHOG" R/1AB P/16**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 56</b> - FS - TODDLER SONIC RUNS BG TOWARD THE RING, CAMERA DOLLYING IN WITH HIM.</p> <p>326-11</p>						
<p><b>SCENE 57</b> - MCS - LOOKING THROUGH THE RING TO LONGCLAW, WHO LOOKS RFG OVER HER SHOULDER AT O.S. TODDLER SONIC. THE MASKED ASSAILANTS, BG, CONTINUE TO CHARGE AT HER.</p> <p>LONGCLAW Goodbye, Sonic.</p> <p>THE RING STARTS TO CLOSE.</p> <p>329-01</p>	10V	327.4	329.1/	1.13	LONGCLAW TO TODDLER SONIC) Goodbye, Sonic.	
<p><b>SCENE 58</b> - MCS - TODDLER SONIC RUNS DESPERATELY LFG TOWARD THE O.S. RING, CAMERA DOLLYING BACK.</p> <p>TODDLER SONIC No! (pants - continues under following scene)</p> <p>330-10</p>	10W	329.6	330.10/	1.4	TODDLER SONIC TO LONGCLAW) No! (Toddler Sonic continues to run towards the portal in a panic)	
<p><b>SCENE 59</b> - MFS - SONIC RUNS L TOWARD THE RING CAMERA DOLLYING L AND IN. AS HE REACHES THE RING, THE RING DISSOLVES IN THE AIR AND CLOSES THE PORTAL.</p> <p>TODDLER SONIC (echo effect) No!</p> <p>TODDLER SONIC RUNS LFG PAST THE PLACE OF THE PORTAL, CAMERA CONTINUING TO DOLLY BACK WITH HIM. CAMERA HOLDS AS TODDLER SONIC STOPS AND REACTS WITH SHOCK.</p> <p>TODDLER SONIC (echo effect) (cont'd) (pants) Huh?</p> <p>345-01</p>	10X	333.12	336.4	2.8	TODDLER SONIC TO LONGCLAW) No! (just as Toddler Sonic reaches the portal, it vanishes, leaving him stranded alone in the forest on Earth - he stops running, looking shocked and saddened)	
1AB - (16)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p>SCENE 60 - BLACK BG.</p> <p>MT#5 CUTS IN AND FORMS:</p> <p><b>SONIC</b> <b>THE HEDGEHOG</b></p> <p>MT#5 POPS OUT.</p> <p>353-10</p> <p>FADE IN:</p> <p>SCENE 61 - EXT. HIGHWAY - GREEN HILLS MONTANA - DAY - MLS - <b>TEN YEARS LATER</b> - HIGH ANGLE - CAMERA CRANES DOWN ON A HIGHWAY ON THE RURAL OUTSKIRTS OF GREEN HILLS MONTANA.</p> <p>TITLE FADES IN, ONE LINE AT A TIME:</p> <p>GREEN HILLS, MONTANA TEN YEARS LATER</p> <p>A BILLBOARD BESIDE THE HIGHWAY READS:</p> <p><i>Welcome to</i> <b>GREEN HILLS</b> <i>The Little Town with a Big Heart</i> POP. 1981 ELEV..3445 FT</p> <p>363-12</p> <p>SCENE 62 - MS - CAMERA DOLLIES L ON A SHERIFF'S PATROL CAR, WHICH IS PARKED BEHIND THE BILLBOARD. THE SIDE OF THE CAR READS:</p> <p>SHERIFF'S DEPT. GREEN HILLS</p> <p><b>SHERIFF</b> <i>GREEN HILLS</i></p> <p>369-01</p>	<p>11.</p> <p>12. ITAL</p>	<p>350.10</p> <p>353.10</p> <p>3.0</p> <p>358.15</p> <p>363.12/</p> <p>4.13</p>	<p><b>MAIN TITLE)</b> SONIC THE HEDGEHOG (title character of a popular video game franchise created in 1991 by Sega - 'Sonic' refers to his ability to move at supersonic speed - a 'hedgehog' is a small nocturnal mammal with a brown spiny coat and short legs which rolls itself into a ball for defense - note that Sonic is from another planet and his spiny coat is blue in color)</p> <p><b>LABORATORY:</b> IN TERRITORIES USING PRINTS WITH A TEXTLESS BACKGROUND, THE FOLLOWING TITLE, #12, IS TO APPEAR IN NORMAL SUBTITLE POSITION. IN TERRITORIES USING PRINTS WHICH RETAIN THE ORIGINAL TEXTED BACKGROUND, TITLE #12 IS TO APPEAR IN THE UPPER ONE-THIRD OF THE FRAME.</p> <p><b>NARRATIVE TITLE)</b> (of billboard) <i>GREEN HILLS, MONTANA TEN YEARS LATER</i> (GREEN HILLS : fictional town) (on the outskirts of Green Hills, Montana, a local sheriff's car is hidden behind a billboard - in the car, Sheriff Tom Wachowski is aiming his radar gun at the road, trying to catch speeders - but the road is remote and deserted, and no cars pass by)</p>		
1AB - (17)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 63</b> - MS - THROUGH THE DRIVER'S WINDOW TO <b>SHERRIFF TOM WACHOWSKI</b>, WHO IS POINTING A RADAR GUN LFG AT THE HIGHWAY. HE PEERS LFG DOWN THE HIGHWAY.</p> <p style="text-align: right;"><b>371-10</b></p>					
<p><b>SCENE 64</b> - MLS - THERE ARE NO CARS ON THE HIGHWAY.</p> <p style="text-align: right;"><b>374-04</b></p>					
<p><b>SCENE 65</b> - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO LOOKS LFG AT THE O.S. HIGHWAY WITH FRUSTRATION.</p> <p>TOM Come on, one car?</p> <p style="text-align: right;"><b>377-07</b></p>	13.	375.1	377.7/	2.6	<p>TOM TO HIMSELF) Come on, one car? (Come on : i.e., 'Please') (one car : i.e., 'can at least one car approach me') (a montage follows in which we see Tom throughout the day, trying to pass the time as he waits for cars that never come - he swings the radar gun, pretending cars are passing)</p>
<p><b>SCENE 66</b> - MCS - THROUGH THE WINDSHIELD TO TOM, WHO LOWERS THE RADAR GUN ONTO HIS LAP.</p> <p>TOM (sighs)</p> <p style="text-align: right;"><b>381-01</b></p>					
<p><b>SCENE 67</b> - EXT. HIGHWAY - LATER - DAY - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO POINTS THE RADAR GUN LFG AT THE HIGHWAY.</p> <p>TOM (makes sound of a passing speeding car)</p> <p>HE TURNS THE RADAR GUN BG, AS THOUGH FOLLOWING A CAR.</p> <p style="text-align: right;"><b>386-13</b></p>	14.	(OUT)			

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 68</b> - EXT. HIGHWAY - LATER - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO ONCE AGAIN MIMES FOLLOWING A PASSING CAR WITH THE RADAR GUN.</p> <p>TOM (makes sound of a passing speeding car)</p> <p>388-09</p>					
<p><b>SCENE 69</b> - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO TURNS FG WITH THE RADAR GUN. HE ACCIDENTALLY HITS HIS CHEEK WITH THE RADAR GUN.</p> <p>TOM Shh-- (hitting his cheek with radar gun) Agggh. (smacks lips, wincing with pain)</p> <p>392-10</p>					
<p><b>SCENE 70</b> - EXT. HIGHWAY - LATER - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO LEANS BACK R IN HIS SEAT.</p> <p>TOM I'm bored.</p> <p>WADE (over radio) Tom?</p> <p>395-04</p>	15.	392.15	394.9	1.10	TOM TO HIMSELF) I'm bored. (the voice of a deputy cop, Wade, comes over his radio)
<p><b>SCENE 71</b> - INT. PATROL CAR - DAY - MCS - THE POLICE RADIO IS ON THE DASHBOARD. THE RADIO DISPLAY READS:</p> <p>ch--01 136. 100</p> <p>WADE (over radio) Do you read me? Are you there?</p> <p>397-03</p>	16. ITAL	394.13 (over scene end)	397.3/ (over scene end)	2.6	WADE TO TOM) (over radio) Tom, are you there?
1AB - (19)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 72</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO TALKS INTO THE RADIO MICROPHONE.</p> <p>TOM (into radio) No, Wade, I'm actually on a yacht...in Barbados. With Rihanna.</p> <p><b>405-08</b></p>	17.	398.1	403.7	5.6	TOM TO WADE) (into radio) (sarcastically) No, Wade, I'm actually on a yacht in Barbados.
<p><b>SCENE 73</b> - INT. SHERIFF'S OFFICE - DAY - MFS - <b>WADE</b>, A DEPUTY, TALKS INTO A MICROPHONE.</p> <p>WADE (into radio) O.M.G. (chuckles)</p> <p><b>408-11</b></p>	18.	404.0	405.8/	1.8	TOM TO WADE) (into radio) (sarcastically) With Rihanna. (Rihanna : stage name of Robyn Rihanna Fenty, a famous pop singer from Barbados) (Wade is revealed back at the Green Hills sheriff's station)
<p><b>SCENE 74</b> - MCS - WADE TALKS INTO THE MICROPHONE.</p> <p>WADE (into radio) That's amazing. Please send pics.</p> <p><b>411-03</b></p>	19.	406.1	408.5	2.4	WADE TO TOM) (into radio) OMG. (texting abbreviation for, 'Oh, my God', an interjection of amazement - note humor of the somewhat dim-witted Wade not realizing that Tom was joking)
<p><b>SCENE 75</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO TALKS INTO THE MICROPHONE.</p> <p>TOM (into radio) No, Wade. I'm at the speed trap.</p>	20.	/408.13	411.3/	2.6	WADE TO TOM) (into radio) That's amazing. Please send pics. (pics : short for, 'pictures')
<p>WADE (over radio) Already?</p> <p><b>416-01</b></p>	21.	/411.7	414.7	3.0	TOM TO WADE) (into radio) No, Wade. I'm at the speed trap. (speed trap : area of road in which hidden police wait to catch vehicles exceeding a speed limit, typically by radar)
<p><b>SCENE 76</b> - INT. SHERIFF'S OFFICE - DAY - MCS - WADE TALKS INTO THE MICROPHONE.</p> <p>WADE (into radio) How did you get back so fast? Barbados is in the oce-...</p> <p><b>419-04</b></p>	22.	414.11 (over scene end)	419.4/	4.9	WADE TO TOM) (into radio) Already? How did you get back so fast? Barbados is in the ocean! (note humor of Wade still believing Tom's Rihanna joke)
1AB - (20)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 77</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO LOOKS LFG DOWN THE HIGHWAY.</p> <p>WADE (over radio) ...-an.</p> <p>TOM TALKS INTO THE MICROPHONE.</p> <p>TOM (into radio) Hang on, I think I got somethin'.</p> <p>HE HANGS UP THE MICROPHONE, THEN POINTS THE RADAR GUN AT THE HIGHWAY.</p> <p>425-10</p> <p><b>SCENE 78</b> - INT. PATROL CAR - DAY - MFS - TOM'S POV - LOOKING THROUGH THE SCOPE ON THE RADAR GUN AS CAMERA PANS SLIGHTLY R TO REVEAL A TORTOISE AT THE SIDE OF THE ROAD.</p> <p>429-11</p> <p><b>SCENE 79</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO POINTS THE RADAR GUN LFG AT THE O.S. TORTOISE. THE RADAR GUN BEEPS, THEN TOM LOOKS AT IT.</p> <p>430-14</p> <p><b>SCENE 80</b> - INT. PATROL CAR - DAY - MCS - TOM'S POV - THE RADAR GUN READS:</p> <p>00 1. TARGET SPEED</p> <p>432-10</p>	23.	419.15	422.15	3.0	<p>TOM TO WADE) (into radio) Hang on, I think I got something. (Hang on : i.e., 'Wait a minute') (I got something : i.e., 'I have detected a speeder') (Tom puts down the radio microphone and points his radar gun out the window, but all it reveals is a tortoise crawling across the road)</p>
	24.	/430.15	432.10/	1.11	<p><b>NARRATIVE TITLE</b>) (of radar gun) SPEED: 1 (1 : 1 mile per hour)</p>
1AB - (21)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 81</b> - EXT. HIGHWAY - DAY - FS - LOW ANGLE - TOM, SITTING BG IN THE PATROL CAR, LOOKS AT THE TORTOISE (OUT OF FOCUS), WHICH CRAWLS SLOWLY LFG ALONG THE SIDE OF THE HIGHWAY.</p> <p>TOM (shouting at tortoise) Hey, buddy! Where's the fire?</p> <p>CAMERA RACKS FOCUS, OFF TOM, TO THE TORTOISE.</p> <p>TOM (face obscured) (cont'd) Got kids livin' around here.</p> <p style="text-align: right;"><b>440-01</b></p>	25.	/432.14	436.14	4.0	<p>TOM TO TORTOISE) (shouting) Hey, buddy! Where's the fire? (Where's the fire : colloquial expression often shouted at people who are speeding or running too fast - here said sarcastically in reference to the tortoise's extremely slow pace)</p>
<p><b>SCENE 82</b> - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO LOOKS LFG AT THE O.S. TORTOISE AND SHRUGS.</p> <p>TOM (smiles and shrugs) Thought that was kinda funny. Sorry. (chuckles)</p> <p style="text-align: right;"><b>445-08</b></p>	26.	437.7	440.1/	2.10	<p>TOM TO TORTOISE) Got kids living around here. (again making a sarcastic reference to speeding as a danger to local children)</p>
<p><b>SCENE 83</b> - MCS - THROUGH THE WINDSHIELD TO TOM, WHO TAKES OFF HIS SUNGLASSES.</p> <p>TOM (grunts softly)</p> <p style="text-align: right;"><b>449-09</b></p>	27.	441.13	445.5/	3.8	<p>TOM TO TORTOISE) I thought that was kind of funny. Sorry. (that : that joke) (later, Tom is still waiting - as he pauses to clean his sunglasses, a shape flashes by, triggering the radar gun)</p>
<p><b>SCENE 84</b> - FS - SONIC SUDDENLY RUNS RFG PAST THE PATROL CAR, MOVING AT SUPERSPEED. SONIC IS VISIBLE ONLY AS A FAINT BLUE BLUR.</p> <p style="text-align: right;"><b>450-11</b></p>					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 85</b> - MCS - THROUGH THE WINDSHIELD TO TOM, WHO LOOKS UP. HIS RADAR GUN BEEPS, THEN TOM LOOKS AT IT.</p> <p>452-08</p>					
<p><b>SCENE 86</b> - INT. PATROL CAR - DAY - MCS - TOM, LFG, LOOKS BG AT THE RADAR GUN, WHICH READS:</p> <p>2 9 6 TARGET SPEED</p> <p>454-07</p>	28.	/452.9	454.7/	1.14	<p><b>NARRATIVE TITLE)</b> (of radar gun) SPEED: 296 (296 : 296 miles per hour) (Tom reads the speed and reacts in confusion)</p>
<p><b>SCENE 87</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO LOOKS AT THE RADAR GUN.</p> <p>TOM What?</p> <p>455-13</p>	29.	/454.11	455.13/	1.2	<p>TOM TO HIMSELF) What? (assuming the radar gun is broken, Tom tries to fix it - as he does so, the head of Sonic pops down outside his rear window, peeking in at him - moments later, Sonic goes running past the car again, triggering the radar gun)</p>
<p><b>SCENE 88</b> - INT. PATROL CAR - DAY - MCS - TOM, LFG, PICKS UP THE RADAR GUN AND LOOKS AT IT.</p> <p>459-05</p>					
<p><b>SCENE 89</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO LOOKS AT THE RADAR GUN WITH CONFUSION. SONIC ENTERS BG AS HE HANGS UPSIDE-DOWN FROM THE ROOF, LOOKING THROUGH THE REAR WINDOW AT TOM. TOM LOOKS L DOWN THE HIGHWAY.</p> <p>464-01</p>					
<p><b>SCENE 90</b> - INT. PATROL CAR - DAY - FS - TOM'S POV - THROUGH THE PASSENGER WINDOW AND DOWN THE HIGHWAY, WHICH IS EMPTY. A DISTANT ROAD SIGN READS:</p> <p>LEAVING GREEN HILLS</p> <p>466-10</p>					
1AB - (23)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 91</b> - EXT. HIGHWAY - DAY - FS - TOM SITS BG IN THE PATROL CAR. SONIC ENTERS RFG, THEN RUNS LFG DOWN THE HIGHWAY AT SUPERSPEED AND EXITS.</p> <p>468-06</p>		
<p><b>SCENE 92</b> - MCS - THROUGH THE WINDSHIELD TO TOM, WHO LOOKS AT THE RADAR GUN.</p> <p>469-10</p>		
<p><b>SCENE 93</b> - INT. PATROL CAR - DAY - MCS - TOM LOOKS AT THE RADAR GUN WITH DISBELIEF.</p> <p>472-06</p>		
<p><b>SCENE 94</b> - INT. PATROL CAR - DAY - MCS - TOM, LFG, LOOKS AT THE RADAR GUN WITH DISBELIEF. THE RADAR GUN READS:</p> <p>300 TARGET SPEED</p> <p>475-08</p>	30.	/472.7 475.7/ 3.0 <b>NARRATIVE TITLE)</b> (of radar gun) SPEED: 300 (300 : 300 miles per hour) (Sonic appears outside the rear window again, raising his fists in triumph, and he runs off without Tom seeing him - moments later, Tom walks down the road, looking for traces of the mysterious speeder - he finds one of Sonic's glowing blue quills in the grass and picks it up curiously - Wade then calls Tom over the radio)
<p><b>SCENE 95</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO SITS FG AND SMACKS HIS HAND AGAINST THE RADAR GUN. SONIC ENTERS BG, THEN PEERS THROUGH THE REAR WINDOW AT HIM. SONIC LOOKS AT THE SPEED ON THE RADAR GUN, THEN REACTS EXCITEDLY. HE DASHES RBG OUT OF FRAME.</p> <p>480-12</p>		
<p><b>SCENE 96</b> - MFS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO PEERS FG AND BG ALONG THE HIGHWAY.</p> <p>485-02</p>		
		1AB - (24)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 97</b> - EXT. HIGHWAY - A SHORT TIME LATER - MS - TOM (FACE OFF) WALKS FG DOWN THE SIDE OF THE HIGHWAY, CAMERA DOLLYING BACK. THE PATROL CAR IS PARKED BG. CAMERA TILTS UP TO REVEAL TOM'S FACE. HIS NAMETAG READS:</p> <p>WACHOWSKI</p> <p>TOM LOOKS AROUND THE HIGHWAY WITH CONFUSION. CAMERA HOLDS AS TOM STOPS AND LOOKS FG AT THE SIDE OF THE HIGHWAY.</p> <p>495-08</p> <p><b>SCENE 98</b> - MS - TOM (FACE OFF) ENTERS RFG AND WALKS BG TOWARD THE TALL GRASS AT THE SIDE OF THE HIGHWAY, CAMERA DOLLYING IN. TOM'S FACE ENTERS AS HE CROUCHES DOWN.</p> <p>504-04</p> <p><b>SCENE 99</b> - MCS - HIGH ANGLE - TOM (FACE OFF) REACHES DOWN INTO THE TALL GRASS TO ONE OF SONIC'S BLUE QUILLS, WHICH IS ON THE GROUND. HE PICKS UP THE QUILL, CAMERA TILTING UP.</p> <p>510-13</p> <p><b>SCENE 100</b> - MCS - LOW ANGLE - TOM HOLDS UP THE QUILL AND LOOKS AT IT WITH CONFUSION.</p> <p>WADE (voice over) (over radio) Tom, we need you down on Main Street. There's been a violent...</p> <p>TOM STANDS UP.</p> <p>519-03</p>					
	31. ITAL	515.6 (over scene end)	521.0	5.10	WADE TO TOM) (over radio) (voice over) <i>Tom, we need you down on Main Street. Violent gang shootout.</i> (Violent gang shootout : i.e., 'There is a violent gang shootout taking place' - said jokingly)
1AB - (25)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 101</b> - EXT. HIGHWAY - A SHORT TIME LATER - FS - TOM DRIVES THE PATROL CAR BG ONTO THE HIGHWAY AND TOWARD THE O.S. TOWN, CAMERA PANNING SLIGHTLY L. THE LIGHTS ARE FLASHING AND THE SIREN SOUNDS.</p> <p>WADE (voice over) (over radio) ...gang shootout. Mm. (chuckling) Ha-ha! (inhales) Just kidding. A duck stole a bagel. But they do need it back.</p> <p>CAMERA TILTS DOWN TO REVEAL THE TORTOISE, WHICH IS FG A FEW FEET FROM THE EDGE OF THE HIGHWAY. A SPORT UTILITY VEHICLE ENTERS BG AND MOVES FG DOWN THE HIGHWAY, HEADING TOWARD THE TORTOISE. JUST BEFORE THE SPORT UTILITY VEHICLE IS ABOUT TO HIT THE TORTOISE, SONIC ENTERS RFG AT SUPERSPEED, THEN GRABS THE TORTOISE AND EXITS LFG.</p> <p style="text-align: right;"><b>543-02</b></p>	32. <i>ITAL</i>	524.4	531.0	6.12	<p>WAQDE TO TOM) (over radio) <i>Just kidding. A duck stole a bagel. But they do need it back.</i> (kidding : joking) (they : presumably referring to the owners of a bakery, bagel shop, or grocery store) (Tom drives back toward town - the tortoise in the road has meanwhile nearly finished crossing the highway - an oncoming truck is about to run over the tortoise when Sonic races across the highway and scoops it up, safely carrying it to the side of the road)</p>
<p><b>SCENE 102</b> - MS - CAMERA DOLLIES UP AS SONIC, STANDING IN THE GRASS AND HOLDING THE TORTOISE IN HIS HANDS, TURNS FG.</p> <p>SONIC Whoa, buddy. You almost got yourself killed out...</p> <p style="text-align: right;"><b>551-07</b></p>	33.	547.14 (over scene end)	554.7/	6.9	<p>SONIC TO TORTOISE) Whoa, you almost got yourself killed. What are you, some kind of adrenaline junkie? (Whoa : interjection of surprise) (adrenaline : hormone secreted by the adrenal glands, especially in conditions of stress, increasing rates of blood circulation, breathing, and carbohydrate metabolism and preparing muscles for exertion) (junkie : slang for, 'addict') (adrenaline junkie : person with a compulsive desire for excitement and adventure)</p>
<p><b>SCENE 103</b> - MCS - HIGH ANGLE - SONIC (FACE OFF) HOLDS THE TORTOISE IN HIS HANDS.</p> <p>SONIC (face off) ...there. What are you, some kind of adrenaline junkie?</p> <p>SONIC PETS THE TORTOISE ON THE HEAD.</p> <p style="text-align: right;"><b>554-07</b></p>					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 104</b> - MFS - SONIC LOOKS AT THE TORTOISE IN HIS HAND.</p> <p>SONIC It must be rough bein' slow all the time. Tell you what. Today is your lucky day.</p> <p style="text-align: right;"><b>563-09</b></p>	34.	554.15	560.3	5.4	<p>SONIC TO TORTOISE) It must be rough being slow all the time. Tell you what. (rough : difficult) (Tell : i.e., 'I'll tell') (what : i.e., 'what will happen now')</p>
<p><b>SCENE 105</b> - EXT. HIGHWAY - DAY - FS - SONIC'S POV - CAMERA MOVES IN DOWN THE HIGHWAY AS O.S. SONIC RUNS AT SUPERSPEED.</p> <p>QUEEN (voice over) (sings "Don't Stop Me Now" - continues under following scenes and dialogue)</p> <p style="text-align: right;"><b>566-00</b></p>	35.	560.9	563.9/	3.0	<p>SONIC TO TORTOISE) Today is your lucky day. (Sonic races down the highway at superspeed while carrying the tortoise in his hands)</p>
<p><b>SCENE 106</b> - MCS - SONIC (FACE OFF), HOLDING THE TORTOISE, RUNS FG DOWN THE HIGHWAY AT SUPERSPEED, CAMERA DOLLYING BACK. THE TORTOISE LOOKS AROUND WITH SHOCK.</p> <p>SONIC (face off) Whoo-hoo-hoo-hoo! (inhales)</p> <p style="text-align: right;"><b>570-02</b></p>					
<p><b>SCENE 107</b> - MS - SONIC RUNS FG DOWN THE HIGHWAY WITH THE TORTOISE IN HIS HANDS, CAMERA DOLLYING BACK.</p> <p>SONIC Have you ever felt so alive?!</p> <p>SONIC HOLDS UP THE TORTOISE IN ONE HAND.</p> <p>SONIC (cont'd) This is great. You're doing amazing.</p> <p>THE TORTOISE SUDDENLY FLIES OUT OF HIS HAND BG DOWN THE HIGHWAY.</p>	36.	/570.5	574.7	4.2	<p>SONIC TO TORTOISE) Have you ever felt so alive?!</p>
	37.	575.11	578.15	3.4	<p>SONIC TO TORTOISE) This is great. You're doing amazing. (This : referring to their racing at superspeed) (the tortoise accidentally slips out of Sonic's hand and flies through the air behind him)</p>
1AB - (27)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 107 - (CONTINUED)</b>						
SONIC (cont'd) Oh, jeez!	38.	579.11	581.11	2.0	SONIC TO HIMSELF) Oh, jeez! (interjection of surprise and chagrin) (Sonic runs back and grabs the tortoise before it hits the ground - Sonic then continues racing forward with the tortoise)	
SONIC RUNS BG DOWN HIGHWAY AT SUPERSPEED AND GRABS THE TORTOISE, THEN RUNS BG TO FG. HE BRUSHES DUST OFF THE TORTOISE.						
SONIC (cont'd) (after retrieving the tortoise and dusting him off) Good recovery. (laughs - continues under following scenes)	39.	582.12	585.12/	3.0	SONIC TO TORTOISE) Good recovery. (recovery : referring to his rectifying the mistake of dropping the tortoise by catching it before it hit the ground)	
<b>585-12</b>						
<b>SCENE 108 - FS - SONIC RUNS R DOWN THE COUNTRY HIGHWAY, CAMERA PANNING WITH HIM.</b>						
<b>588-08</b>						
<b>SCENE 109 - EXT. FOREST - DAY - MCS - SONIC (FACE OFF) ENTERS R, THEN PUTS THE TORTOISE DOWN ON THE GROUND.</b>						
SONIC (face off) Let's keep this our little secret, okay?	40.	589.10	593.0/	3.6	SONIC TO TORTOISE) Let's keep this our little secret, okay? (this : i.e., 'our meeting and interaction') (it is slightly later - Sonic has stopped in the forest and places the tortoise safely down on the ground)	
<b>593-02</b>						
<b>SCENE 110 - FS - SONIC WAVES HIS ARMS DOWN AT THE TORTOISE ON THE GROUND.</b>						
SONIC You never saw me. (whispering) I was never here.	41.	/593.4	595.8	2.4	SONIC TO TORTOISE) You never saw me. (meaning that the tortoise should never admit to having seen Sonic)	
SONIC RUNS BG AT SUPERSPEED AND EXITS. <b>601-02</b>						
	42.	596.0	598.6	2.6	SONIC TO TORTOISE) I was never here. (again implying that the tortoise should pretend he never saw Sonic) (Sonic then races off through the woods - he drops down through a hole into a cave which serves as his home - in the cave, Sonic plays a rock 'n roll song on a boom box and pretends to play along on an inflatable toy guitar)	
						1AB - (28)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 111</b> - FS - SONIC'S POV - CAMERA DOLLIES IN AS O.S. SONIC RUNS BG THROUGH THE FOREST AT SUPERSPEED.</p> <p>QUEEN (voice over) (singing) 'Don't stop...</p> <p>602-00</p>		
<p><b>SCENE 112</b> - FS - SONIC'S POV - CAMERA DOLLIES IN AS O.S. SONIC RUNS BG THROUGH THE FOREST AT SUPERSPEED.</p> <p>QUEEN (voice over) (singing) '...me, don't stop me Don't stop me, hey, hey, hey</p> <p>O.S. SONIC RUNS TOWARD A HOLE IN SOME ROCKS.</p> <p>605-15</p>		
<p><b>SCENE 113</b> - INT. CAVE - DAY - MS - SONIC DROPS DOWN THROUGH THE HOLE INTO A CAVE, CAMERA TILTING DOWN.</p> <p>QUEEN (voice over) (singing) 'Don't stop me, don't stop...</p> <p>607-08</p>		
<p><b>SCENE 114</b> - MFS - CAMERA DOLLIES IN AS SONIC ROLLS FG ACROSS THE FLOOR IN THE FURNISHED CAVE, WHICH SERVES AS HIS HOME, AND ONTO A BEANBAG CHAIR. HE SUPERSPEEDS AROUND THE ROOM, SINGING INTO A HAIRBRUSH AND PRETENDING TO PLAY AN INFLATABLE TOY GUITAR.</p> <p>QUEEN (voice over) (singing) '...me Ooh-ooh-ooh, I like it Don't stop me, don't stop me, all right Having a good time, good time Don't stop me'</p>		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 114 - (CONTINUED)</b>  SOME ROAD SIGNS ON THE WALLS READ:  <div> <div>ONE STOP WAY</div> <div>DETOUR</div> </div> <div>619-06</div>					
<b>SCENE 115 - MCS - SONIC SWINGS AROUND THE ROOM IN AN OLD TIRE, CAMERA MOVING WITH HIM.</b>  SONIC (voice over) So what were you expecting? A dir-...  <div>622-14</div>	43. <i>ITAL</i>	/619.10	622.10/	3.0	SONIC TO AUDIENCE) (voice over) <i>So what were you expecting?</i> (Sonic swings around the room in an old tire suspended from the ceiling)
<b>SCENE 116 - FS - SONIC SWINGS ON THE TIRE, CAMERA PANNING L AND R WITH HIM.</b>  SONIC (voice over) ...-ty little hedgehog eating berries and struggling to sur-...  <div>626-09</div>	44. <i>ITAL</i>	/623.0	627.8/	4.8	SONIC TO AUDIENCE) (voice over) <i>A dirty hedgehog eating berries and struggling to survive?</i>
<b>SCENE 117 - FS - HIGH ANGLE - SONIC SWINGS AROUND THE ROOM ON THE TIRE.</b>  SONIC (voice over) ...-vive? Think again. Because...  <div>630-09</div>	45. <i>ITAL</i>	628.0	633.8	5.8	SONIC TO AUDIENCE) (voice over) <i>Think again. Because I am living my best life on Earth.</i> (Think again : colloquial for, 'Reconsider you opinion' - 'Disregard a wrong opinion for a correct one') (living my best life : contemporary notion that a person is living a life of fulfillment, making all their dreams come true)
1AB - (30)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 118</b> - INT. CAVE - A SHORT TIME LATER - MCS - CAMERA DOLLIES BACK AS SONIC READS A COMIC BOOK. THE TITLE OF THE COMIC BOOK READS:</p> <p>IT'S A BRAND NEW BEGINNING</p> <p><i>THE <b>FLASH</b></i> FASTEST MAN ALIVE</p> <p>SONIC (voice over) ...I am living my best life on Earth. I've got a library...</p> <p>SONIC, READING AT SUPERSPEED, READS EVERY SINGLE ISSUE OF EVERY SERIES OF FLASH COMICS.</p> <p><b>637-11</b></p> <p><b>SCENE 119</b> - INT. CAVE - A SHORT TIME LATER - FS - CAMERA DOLLIES BACK AS SONIC RUNS INSIDE A CLOTHES DRYER, AS THOUGH IT WERE A TREADMILL.</p> <p>QUEEN (voice over) (resumes singing "Don't Stop Me Now" - continues under following scene and dialogue)</p> <p>SONIC (voice over) ...a home gym...and a...</p> <p>A SIGN ON THE WALL READS:</p> <p>WIDE LOAD</p> <p><b>642-12</b></p>	<p>46.</p> <p>47. <i>ITAL</i></p> <p>48. <i>ITAL</i></p>	<p>633.12</p> <p>635.5</p> <p>640.0</p>	<p>635.1</p> <p>637.11/</p> <p>642.6</p>	<p>1.5</p> <p>2.6</p> <p>2.6</p>	<p><b>NARRATIVE TITLE)</b> (of comic book) THE FLASH (THE FLASH : DC comic-book superhero with the ability to move at superspeed, who first appeared in 1956 and has since appeared in several reboots with different identities, etc.) (in a rapid montage, we see Sonic reading every single issue of every single Flash series at high speed)</p> <p>SONIC TO AUDIENCE) (voice over) <i>I've got a library...</i> (library : referring to his collection of comic books)</p> <p>SONIC TO AUDIENCE) (voice over) <i>...a home gym...</i> (we see Sonic running in his clothes dryer as if it were a treadmill)</p>



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 120</b> - INT. CAVE - A SHORT TIME LATER - MCS - CAMERA DOLLIES BACK SLIGHTLY AS SONIC LEAPS INTO FRAME, SWINGING NUNCHUCKS AROUND HIS HEAD.</p> <p>SONIC (voice over) ...state-of-the-art security system.</p> <p>SONIC (overlapping) (martial arts sounds)</p> <p>SONIC ACCIDENTALLY HITS HIS HEAD WITH THE NUNCHUCKS, KNOCKING HIMSELF TO THE GROUND.</p> <p>SONIC (overlapping) (cont'd) Agh!</p> <p>QUEEN (voice over) (singing) (overlapping) "Two hundred...</p> <p><b>647-07</b></p>	<p>49. <i>ITAL</i></p>	/642.14	646.8	3.10	<p>SONIC TO AUDIENCE) (voice over) <i>...and a state-of-the-art security system.</i> (state-of-the-art : most modern and technologically advanced) (Sonic swings nunchucks through the air until he accidentally hits himself in the face - Sonic then plays ping-pong with himself, running from one end of the table to the other to hit the ball - as Sonic leaps in the air to hit the ball, he knocks the small pouch given to him by Longclaw onto the ground from a nearby shelf - dozens of gold rings and a map spill out)</p>
<p><b>SCENE 121</b> - INT. CAVE - A SHORT TIME LATER - MS - SONIC FLIPS A PING-PONG PADDLE INTO HIS HAND.</p> <p>QUEEN (voice over) (singing) '...degrees That's why...</p> <p><b>648-08</b></p>					
<p><b>SCENE 122</b> - MS - SONIC RAISES A PADDLE AT ONE END OF A PING-PONG TABLE, THEN SUPERSPEEDS TO THE OTHER END OF THE TABLE.</p> <p>QUEEN (voice over) (singing) '...they call me Mister Fahren-...</p> <p><b>650-14</b></p>					
1AB - (32)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 123</b> - MS - SONIC SERVES A PING-PONG BALL.</p> <p>QUEEN (voice over) (singing) '...-heit</p> <p>651-15</p> <p><b>SCENE 124</b> - MFS - SONIC SUPERSPEEDS FROM ONE END OF THE TABLE TO THE OTHER, PLAYING PING-PONG WITH HIMSELF, CAMERA PANNING L AND R.</p> <p>QUEEN (voice over) (singing) 'I'm traveling at the speed of li...</p> <p>656-08</p> <p><b>SCENE 125</b> - FS - HIGH ANGLE - SONIC SUPERSPEEDS FROM ONE END OF THE TABLE TO THE OTHER, PLAYING PING-PONG WITH HIMSELF. THE PING-PONG TABLE, WHICH HAS BEEN MADE FROM A ROAD SIGN, READS:</p> <p>Hill Top Rd NEXT EXIT</p> <p>QUEEN (voice over) (singing) '...-ght I wanna make a supersonic man out of...</p> <p>659-15</p> <p><b>SCENE 126</b> - MS - SONIC LEAPS INTO THE AIR AND HITS THE PING-PONG BALL WITH HIS PADDLE.</p> <p>QUEEN (voice over) (singing) '...you'</p> <p>HE ACCIDENTALLY KNOCKS THE POUCH OF RINGS OFF A NEARBY SHELF.</p> <p>661-06</p>		
1AB - (33)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 127</b> - MCS - HIGH ANGLE - THE POUCH FALLS TO THE GROUND. DOZENS OF RINGS AND A MAP DROP OUT OF THE POUCH ONTO THE FLOOR.</p> <p>663-12</p>						
<p><b>SCENE 128</b> - MCS - SONIC REACTS WITH ALARM.</p> <p>SONIC Oh, no.</p> <p>666-05</p>	50.	665.0	666.5/	1.5	SONIC TO HIMSELF) Oh, no. (interjection of dismay) (Sonic rushes to pick up the rings as well as the map, which shows various planets)	
<p><b>SCENE 129</b> - MS - LOW ANGLE - SONIC HURRIES LFG, THEN KNEELS DOWN AND SCOOPS UP THE RINGS.</p> <p>SONIC (voice over) And if I'm ever discovered, I'll follow Long-...</p> <p>HE THEN OPENS THE MAP.</p> <p>672-00</p>	51. ITAL	668.8	670.8	2.0	SONIC TO AUDIENCE) (voice over) If I'm ever discovered...	
<p><b>SCENE 130</b> - MCS - HIGH ANGLE - SONIC (FACE OFF) HOLDS THE MAP, WHICH SHOWS ILLUSTRATIONS OF MULTIPLE PLANETS AROUND HIS HOME WORLD. THE MAP READS:</p> <p>SAFE WORLDS</p> <p>HERE NEXT</p> <p>CAMERA CRANES DOWN AS SONIC HOLDS UP ONE OF THE RINGS IN HIS HAND.</p> <p>SONIC (voice over) ...-claw's instructions and use my rings to escape to a new planet. A nice, safe little wor-...</p> <p>680-00</p>	52. ITAL	670.12 (over scene end)	677.12	7.0	SONIC TO AUDIENCE) (voice over) ...I'll follow Longclaw's instructions and use my rings to escape to a new planet.	
	53. ITAL	678.2 (over scene end)	684.2	6.0	SONIC TO AUDIENCE) (voice over) A nice, safe little world filled only with mushrooms...	
1AB - (34)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 131</b> - MS - LOW ANGLE - SONIC FLIPS THE RING LFG.  SONIC (voice over) ...-ld filled only with mush-...  <b>682-10</b>						
<b>SCENE 132</b> - MS - SONIC, RFG, LOOKS BG AT THE RING, WHICH OPENS A PORTAL. VISIBLE THROUGH THE PORTAL IS A WORLD FILLED WITH MUSHROOMS.  SONIC (voice over) ...-rooms...  <b>686-00</b>						
<b>SCENE 133</b> - MFS - LOOKING THROUGH THE PORTAL AT THE MUSHROOM PLANET.  SONIC (voice over) ...gross, smelly mushrooms.  <b>690-08</b>	54. ITAL	/686.2	690.6/	4.4	SONIC TO AUDIENCE) (voice over) ...gross, smelly mushrooms.	
<b>SCENE 134</b> - MCS - SONIC LOOKS LFG AT THE O.S. PORTAL WITH DISMAY.  SONIC I hate mushrooms.  <b>694-07</b>	55.	691.12	694.4/	2.8	SONIC TO HIMSELF) I hate mushrooms.	
<b>SCENE 135</b> - EXT. CLIFF - DAY - MLS - LOOKING OVER THE EDGE OF A CLIFF ON A MOUNTAINSIDE AT GREEN HILLS, WHICH IS BG IN THE DISTANCE, CAMERA DOLLYING L. SONIC ENTERS LFG IN FS, THEN RUNS BG AND STOPS AT THE EDGE OF THE CLIFF. HE LOOKS BG AT THE TOWN.  SONIC (voice over) But let's not worry about all that. This is Green Hills, the greatest place on Earth.  SONIC SUPERSPEEDS OFF THE CLIFF AND BG THROUGH THE FOREST TOWARD THE TOWN. <b>706-06</b>	56. ITAL  57. ITAL  57A ITAL	696.8  699.12  703.8	699.4  703.0  706.6/	2.12  3.4  2.14	SONIC TO AUDIENCE) (voice over) But let's not worry about all that.  SONIC TO AUDIENCE) (voice over) This is Green Hills...  SONIC TO AUDIENCE) (voice over) ...the greatest place on Earth.	
						1AB - (35)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST					
<p><b>SCENE 136</b> - EXT. GREEN HILLS - DAY - MLS - HIGH ANGLE - CAMERA CRANES UP AS SONIC SUPERSPEEDS AROUND THE STREETS OF THE SMALL TOWN.</p> <p>SONIC (voice over) These are my people and, dare I say...</p> <p><b>712-01</b></p> <p><b>SCENE 137</b> - EXT. GREEN HILLS STREETS - DAY - FS - LOW ANGLE - CAMERA DOLLIES IN AND TILTS UP ON SONIC, WHO SITS ON TOP OF A BUILDING AND LOOKS DOWN AT THE O.S. TOWNSPEOPLE.</p> <p>SONIC (voice over) ...I am their loveable space creature. So what if they don't know I exist.</p> <p><b>714-10</b></p> <p><b>SCENE 138</b> - MS - CAMERA TILTS UP ON TOM, WHO STANDS ON THE MAIN STREET OF TOWN AND LOOKS AROUND AT THE PEDESTRIANS ON THE SIDEWALKS.</p> <p>PEDESTRIANS (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>SONIC (voice over) My favorite person...is the Donut Lord. Protector of this town...</p> <p>CAMERA HOLDS IN MCS AS TOM BITES DOWN ON A DONUT.</p> <p>TOM (overlapping) (chews donut)</p> <p><b>730-02</b></p>	<p>58. <i>ITAL</i></p> <p>59. <i>ITAL</i></p> <p>60. (OUT)</p> <p>61. (OUT)</p> <p>62. (OUT)</p> <p>63. (OUT)</p> <p>64. (OUT)</p> <p>65. (OUT)</p> <p>66. (OUT)</p> <p>67. (OUT)</p> <p>68. (OUT)</p> <p>69. (OUT)</p> <p>70. (OUT)</p> <p>71. (OUT)</p> <p>72. (OUT)</p> <p>73. (OUT)</p> <p>74. (OUT)</p> <p>75. (OUT)</p>	<p>708.10    711.12    3.2</p> <p>/712.4    718.10/    6.6</p>	<p>SONIC TO AUDIENCE) (voice over) <i>These are my people and, dare I say...</i> (These : referring to the citizens of Green Hills) (it is some time later, and Sonic, unseen by any citizens, dashes through the streets of Green Hills)</p> <p>SONIC TO AUDIENCE) (voice over) <i>...I am their loveable space creature. So what if they don't know I exist?</i> (space creature : referring to Sonic himself as an alien from another planet) (So what : i.e., 'Who cares' - 'It is of no significance') (So what if they don't know I exist : referring to the face that the humans are totally unaware of Sonic's existence) (Sonic is now perched on a rooftop in downtown Green Hills, gazing down at the pedestrians)</p>				
1AB - (36)							

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
	76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87.	(OUT) (OUT) (OUT) (OUT) (OUT) (OUT) (OUT) (OUT) (OUT) (OUT) (OUT) (OUT)			
	88. ITAL	721.9	726.11	5.2	SONIC TO AUDIENCE) (voice over) My favorite person is the Donut Lord. (Donut Lord : mythic-sounding nickname Sonic has given to Tom, due to his propensity for eating donuts and the fact that he is clearly an authority figure in the town) (Sonic's gaze fixes on Tom, who is eating a donut while working as a traffic cop)
	89. ITAL	727.6	730.2/	2.12	SONIC TO AUDIENCE) (voice over) Protector of this town...
1AB - (37)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 139</b> - MFS - LOW ANGLE - CAMERA DOLLIES IN AS SONIC LOOKS DOWN RFG AT O.S. TOM.</p> <p>SONIC (voice over) ...and defender of...</p> <p style="text-align: right;"><b>732-12</b></p>	89A ITAL	730.15 (over scene end)	735.5	4.6	SONIC TO AUDIENCE) (voice over) ...and defender of all creatures, big and small. (Tom stops traffic in order to let a mother duck and her brood cross the street)
<p><b>SCENE 140</b> - FS - TOM HOLDS UP HIS HAND AND STOPS TRAFFIC ON THE STREET TO ALLOW A MOTHER DUCK AND SOME BABY DUCKS TO WALK R ACROSS THE STREET.</p> <p>SONIC (voice over) ...all creatures big and small.</p> <p>TOM LOOKS DOWN AT THE DUCKS.</p> <p>TOM (overlapping) (to ducks) Morning.</p> <p style="text-align: right;"><b>737-07</b></p>	89B	735.13	737.7/	1.10	TOM TO DUCKS) Morning. (i.e., 'Good morning.')
<p><b>SCENE 141</b> - MCS - LOW ANGLE - CAMERA DOLLIES BACK AS TOM LOOKS DOWN RFG AT THE O.S. DUCKS.</p> <p>TOM Donald. Daisy. Daffy.</p> <p style="text-align: right;"><b>740-04</b></p>	90.	738.3	740.3/	2.0	TOM TO DUCKS) Donald. Daisy. Daffy. (note that these are all names of classic cartoon ducks - Donald Duck and Daisy Duck are characters from early Disney cartoons and Daffy Duck is a character from Warner Bros cartoons of the 1940s and 1950s)
<p><b>SCENE 142</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MS - <b>MADDIE</b>, TOM'S WIFE, WALKS L ACROSS THE BACK PORCH OF THEIR HOUSE, CAMERA PANNING WITH HER.</p> <p>SONIC (voice over) Donut Lord lives with Pretzel Lady.</p> <p style="text-align: right;"><b>745-12</b></p>	91. 91A	(OUT) (OUT)			
	92. ITAL	741.13	745.12/	3.15	SONIC TO AUDIENCE) (voice over) <i>Donut Lord lives with Pretzel Lady.</i> (Pretzel Lady : nickname Sonic has given to Maddie as a reference to her pretzel-shaped yoga poses) (at Tom's house, we see his wife, Maddie, walking out onto the back porch with her laptop - she then does yoga poses as she watches an exercise video - Sonic is revealed on a tree stump in the nearby woods, watching Maddie and imitating her yoga poses)
1AB - (38)					





COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 147</b> - MCS - TWO MALE PATRONS AT THE BAR REACT WITH DISBELIEF.</p> <p>SONIC (voice over) ...actually on to me.</p> <p>761-12</p>					
<p><b>SCENE 148</b> - MCS - CRAZY CARL TURNS AND SHOWS THE DRAWING OF SONIC TO TOM, WHO IS SITTING RFG.</p> <p>SONIC (voice over) (chuckling) He calls me...</p> <p>763-07</p>	93E ITAL	762.3 (over scene end)	765.3/ 3.0	SONIC TO AUDIENCE) (voice over) <i>He calls me the Blue Devil.</i>	
<p><b>SCENE 149</b> - MCS - PAST CRAZY CARL (FACE OFF), LFG, TO TOM, WHO SITS AT THE BAR AND NODS POLITELY.</p> <p>SONIC (voice over) ...the Blue Devil.</p> <p>765-03</p>					
<p><b>SCENE 150</b> - MCS - PAST TOM, SITTING RFG, TO CRAZY CARL, WHO LOOKS AT HIM.</p> <p>CRAZY CARL I almost caught him last night.</p> <p>768-02</p>	93F	765.9	768.1/ 2.8	CRAZY CARL TO TOM) I almost caught him last night. (him : referring to the Blue Devil, or Sonic)	
<p><b>SCENE 151</b> - EXT. FOREST - NIGHT - MS - <b>FLASHBACK SEQUENCE BEGINS</b> - CRAZY CARL HURRIES FG WITH A FLASHLIGHT, THEN STOPS AND LOOKS DOWN LFG AT AN O.S. ANIMAL TRAP.</p> <p>SONIC (voice over) Say hello to Crazy Carl.</p> <p>771-00</p>	93G ITAL	/768.5	771.0/ 2.11	SONIC TO AUDIENCE) (voice over) <i>Say hello to Crazy Carl.</i> (a flashback begins - in the woods at night, Carl stands in the middle of the clearing with a flashlight - a blue shape flashes by, snapping an animal trap which Carl has laid out - more and more traps get snapped, and Carl spins around with his flashlight)	
1AB - (40)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 152</b> - MS - HIGH ANGLE - SONIC SUPERSPEEDS ACROSS THE ANIMAL TRAP, BUT HE IS PAST THE TRAP BEFORE IT SNAPS CLOSED.</p> <p>772-01</p>		
<p><b>SCENE 153</b> - MCS - CRAZY CARL LOOKS AROUND WITH SHOCK AS HE HEARS MORE O.S. ANIMAL TRAPS SNAP SHUT.</p> <p>CRAZY CARL (quick gasp) Ooh! (nervous breaths)</p> <p>773-07</p>		
<p><b>SCENE 154</b> - MCS - SONIC SUPERSPEEDS PAST ANOTHER ANIMAL TRAP.</p> <p>774-07</p>		
<p><b>SCENE 155</b> - FS - HIGH ANGLE - CRAZY CARL SPINS AROUND AS SONIC SUPERSPEEDS PAST HIM, SNAPPING MORE ANIMAL TRAPS</p> <p>776-06</p>		
<p><b>SCENE 156</b> - MCS - CRAZY CARL RUNS FG, CAMERA DOLLYING BACK WITH HIM.</p> <p>SONIC (voice over) We have fun together.</p> <p>778-05</p>	93H ITAL	/776.8 778.11/ 2.3 (over scene end) SONIC TO AUDIENCE) (voice over) We have fun together. (Carl inadvertently steps in a snare he has laid and he gets yanked up into the air)
<p><b>SCENE 157</b> - MCS - CRAZY CARL'S FOOT ACCIDENTALLY STEPS IN A SNARE.</p> <p>CRAZY CARL (face off) (frantic yelps - continues under following scenes)</p> <p>779-08</p>		
<p><b>SCENE 158</b> - MS - LOW ANGLE - CRAZY CARL IS PULLED UP IN THE SNARE.</p> <p>CRAZY CARL (inhales) I...</p> <p>782-02</p>		
		1AB - (41)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 159</b> - MLS - HIGH ANGLE - CRAZY CARL, HANGING UPSIDE-DOWN FROM A TREE, FLAILS HIS ARMS ANGRILY.  CRAZY CARL ...know you're out there! (inhales)  <b>785-00</b>	93I	/782.3	785.0/	2.13	CRAZY CARL TO SONIC) (shouting) I know you're out there!	
<b>SCENE 160</b> - MCS - CRAZY CARL LOOKS FG AT THE O.S. FOREST.  CRAZY CARL And I know you're real!  <b>789-08</b>	93J	785.8	789.8/	4.0	CRAZY CARL TO SONIC) (shouting) And I know you're real! (Sonic, hidden in the forest, shouts back)	
<b>SCENE 161</b> - MLS - LOOKING BG AT THE FOREST.  SONIC (off) (calling out) No, I'm not!  <b>FLASHBACK SEQUENCE ENDS.</b>  <b>793-07</b>	93K	790.2	793.6/	3.4	SONIC TO CRAZY CARL) (tauntingly) No, I'm not! (not : not real) (the flashback of Crazy Carl ends)	
<b>SCENE 162</b> - INT. TOM & MADDIE'S HOUSE/ LIVING ROOM - NIGHT - FS - TOM AND MADDIE SIT L ON A SOFA AND LOOK RFG AT AN O.S. TELEVISION. <b>OZZY</b> , THEIR DOG, SITS R ON THE SOFA.  MADDIE (low) Ooh!  TOM (low) (overlapping) God.  SONIC (voice over) (overlapping) Movie night is my favorite.  <b>796-11</b>	94. ITAL	/793.11	796.11/	3.0	SONIC TO AUDIENCE) (voice over) <i>Movie night is my favorite.</i> (it is now nighttime, and Tom and Maddie are curled up on the couch with a bowl of popcorn, about to watch a movie - Sonic's head rises into view outside the window as he stands on a log pile to watch the movie - he crosses his fingers hopefully)	
1AB - (42)						

**"SONIC THE HEDGEHOG" R/1AB P/43**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 163</b> - MCS - LOOKING THROUGH A WINDOW BEHIND THE O.S. SOFA TO SONIC, WHO STRAIGHTENS UP WITH HIS FINGERS CROSSED.</p> <p>TOM (off) (low) Right in the face of danger, ya know?</p> <p>SONIC (overlapping) Please, please, please, please.</p> <p>MADDIE (off) Mm-...</p> <p>799-11</p>						
<p><b>SCENE 164</b> - MS - A MOVIE TITLE APPEARS ON THE TELEVISION.</p> <p>MADDIE (off) ...-hm.</p> <p>THE MOVIE TITLE READS:</p> <p><i>SPEED</i></p> <p>SONIC (off) Yes!</p> <p>801-09</p>	95.	797.3	799.11/	2.8	SONIC AS IF TO TOM & MADDIE) Please, please, please, please. (note that Sonic is hoping for the movie "Speed") (the movie starts, and Sonic reacts excitedly as the main title appears)	
<p><b>SCENE 165</b> - MCS - LOOKING THROUGH THE WINDOW TO SONIC, WHO PUMPS HIS ARMS EXCITEDLY.</p> <p>TOM (off) (chuckling) Yes, yes!</p> <p>SONIC (overlapping) Keanu! You are a national treasure.</p> <p>JACK TRAVEN (over television) When...</p> <p>805-05</p>	96.	800.4	801.9/	1.5	<b>NARRATIVE TITLE)</b> (of movie title) SPEED (SPEED : classic 1994 thriller, directed by Jan de Bont and starring Keanu Reeves, Sandra Bullock and Dennis Hopper, about a bus rigged with bombs that are set to explode if its speed ever drops below 50 miles per hour - Keanu Reeves's character, a police officer named Jack Traven, is therefore forced to drive the bus at high speed through the streets of Los Angeles for most of the film - note humor of Sonic being excited to see a movie involving high speeds)	
	97.	/801.13	805.3/	3.6	SONIC AS IF TO KEANU REEVES) Keanu! You are a national treasure. (Keanu Reeves : referring to Keanu Reeves, one of the stars of the film "Speed")	
1AB - (43)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 166</b> - MS - THE TELEVISION SHOWS AN IMAGE OF <b>JACK TRAVEN</b>, THE CHARACTER PLAYED BY KEANU REAVES, WHO TALKS INTO A CELL PHONE.</p> <p>JACK TRAVEN (on television) ...I find you....</p> <p>HOWARD PAYNE (over television) Pop quiz, hotshot.</p> <p>THE TELEVISION CHANGES TO AN IMAGE OF <b>HOWARD PAYNE</b>, A BOMBER PLAYED BY DENNIS HOPPER, WHO TALKS INTO A WALKIE-TALKIE.</p> <p>HOWARD PAYNE (on television) (cont'd) There's a bomb on a bus.</p> <p style="text-align: right;"><b>811-12</b></p> <p><b>SCENE 167</b> - MCS - LOOKING THROUGH THE WINDOW TO SONIC, WHO LOOKS LFG AT THE O.S. TELEVISION, CAMERA DOLLYING IN.</p> <p>SONIC "Pop quiz, hotshot."</p> <p>SONIC KISSES HIS FINGERS.</p> <p>SONIC (cont'd) (blowing kiss) Mwah! It's a classic line.</p> <p style="text-align: right;"><b>816-09</b></p> <p><b>SCENE 168</b> - MCS - TOM AND MADDIE, LFG, SIT ON THE SOFA, EATING POPCORN AND LOOKING LFG AT THE O.S. TELEVISION. SONIC, VISIBLE BG THROUGH THE WINDOW, ALSO WATCHES THE O.S. TELEVISION.</p> <p>TOM (chuckles)</p> <p>SONIC (voice over) (overlapping) Basically, we're like a family.</p> <p style="text-align: right;"><b>820-09</b></p>	<p>98.</p> <p>99.</p> <p>100.</p> <p>101. <i>ITAL</i></p>	<p>/805.7</p> <p>809.5</p> <p>/811.13</p> <p>817.7</p>	<p>809.0</p> <p>811.9/</p> <p>816.9/</p> <p>820.9/</p>	<p>3.9</p> <p>2.4</p> <p>4.12</p> <p>3.2</p>	<p>JACK TO PAYNE) (on television) (angrily), THEN PAYNE TO JACK) (over television) -When I find you.... -Pop quiz, hotshot. (Pop quiz : short test given to students without prior warning - here used sarcastically to imply that Jack is now going to have to figure out which bus has the bombs) (hotshot : colloquial term for an exceptionally capable person - here referring sarcastically to Jack as an expert police officer) (Pop quiz, hotshot. : to appear in Italics) (note that Jack is now having a phone conversation with the bomber, Howard Payne [played by Dennis Hopper] - Payne is informing him that he has planted a bus with bombs)</p> <p>PAYNE TO JACK) (on television) There's a bomb on a bus.</p> <p>SONIC TO HIMSELF) "Pop quiz, hotshot." It's a classic line.</p> <p>SONIC TO AUDIENCE) (voice over) <i>Basically, we're like a family.</i> (we : referring to himself, Tom, and Maddie)</p>
1AB - (44)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 169</b> - MCS - LOOKING THROUGH THE WINDOW TO SONIC, WHO LOOKS DOWN WISTFULLY, CAMERA DOLLYING IN.</p> <p>SONIC (voice over) Even though we haven't met yet.</p> <p>824-05</p>	102. <i>ITAL</i>	821.5	824.3/	2.14	SONIC TO AUDIENCE) (voice over) <i>Even though we haven't met.</i>
<p><b>SCENE 170</b> - INT. OFFICE BUILDING/ HALLWAY - DAY - MS - A SIGN ON A THERAPIST'S DOOR READS:</p> <p>DR. A BURDETT PSYCHIATRIST</p> <p>IN SESSION <i>Please Do Not Disturb</i></p>	103.	(OUT)			
<p>GERMAN THERAPIST SONIC (voice over) You don't zink your prolonged isola-...</p> <p>827-05</p>	104.	/824.7 (over scene end)	831.1/	6.10	SONIC TO GERMAN THERAPIST SONIC) You don't zink your prolonged isolation is making you a bit crazy perhaps? (zink : German-accented pronunciation of, 'think') (it is now another day, and Sonic is being psychoanalyzed in the office of a "German Therapist" [who is actually Sonic himself speaking with a German accent])
<p><b>SCENE 171</b> - INT. THERAPIST'S OFFICE - DAY - FS - A <b>GERMAN THERAPIST SONIC</b> SITS IN A CHAIR AND LOOKS LFG AT O.S. SONIC.</p> <p>GERMAN THERAPIST SONIC ...-tion is making you a bit crazy, perhaps?</p> <p>831-03</p>					
<p><b>SCENE 172</b> - FS - SONIC, SITTING ON A SOFA, SHAKES HIS HEAD.</p> <p>SONIC (chuckling) Crazy? (inhales) Me? No way, Doc. You got me all wrong.</p> <p>838-03</p>	105.	831.9	838.1/	6.8	SONIC TO GERMAN THERAPIST SONIC) Crazy? Me? No way, Doc. You got me all wrong. (No way : i.e., 'Impossible') (Doc : short for, 'Doctor') (got me : i.e., 'understand me')
1AB - (45)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 173</b> - MCS - THE GERMAN THERAPIST SONIC GESTURES RFG AT O.S. SONIC.</p> <p>GERMAN THERAPIST SONIC And despite all these so-called friends of yours, deep down, you're still rather lonely?</p> <p>THE GERMAN THERAPIST SONIC TAKES OFF HIS EYEGLASSES, THEN LOOKS DOWN SADLY. <b>848-01</b></p>	106.	838.9	844.13	6.4	GERMAN THERAPIST SONIC TO SONIC) And despite all these so-called friends of yours, deep down... (deep down : i.e., 'in your innermost feelings')	
<p><b>SCENE 174</b> - EXT. TOM &amp; MADDIE'S HOUSE - NIGHT - FS - SONIC WALKS GLUMLY FG AWAY FROM THE HOUSE. MADDIE AND TOM, VISIBLE THROUGH THE WINDOW, ARE WATCHING "THE NAKED GUN" ON THE TELEVISION. SONIC STOPS AND TURNS BACK TOWARD THE HOUSE. <b>852-05</b></p>	107.	845.5	848.1/	2.12	GERMAN THERAPIST SONIC TO SONIC) ...you're still rather lonely? (we return to the night Sonic watched "Speed" through the window of Tom and Maddie's living room - he leaves the window and begins to walk back into the woods, but turns to look sadly back at them watching TV)	
<p><b>SCENE 175</b> - MCS - SONIC LOOKS SADLY LFG AT THE O.S. HOUSE.</p> <p>"NAKED GUN" CHARACTERS (over television) (very low and indistinct dialogue and laughter - continues under following scenes and dialogue) <b>853-15</b></p>						
<p><b>SCENE 176</b> - MS - LOOKING THROUGH THE WINDOW TO TOM AND MADDIE, WHO REACT WITH AMUSEMENT AS THEY WATCH THE TELEVISION.</p> <p>TOM (face obscured) (chuckles)</p> <p>MADDIE (face obscured) (overlapping) (chuckles)</p> <p>SONIC (voice over) Perhaps afraid... <b>857-07</b></p>	108. ITAL	856.7	861.13	5.6	SONIC TO HIMSELF) (voice over) Perhaps afraid you'll be alone forever?	
	109.	(OUT)				
	110.	(OUT)				
	111.	(OUT)				
	112.	(OUT)				
	113.	(OUT)				
	114.	(OUT)				
1AB - (46)						

**"SONIC THE HEDGEHOG" R/1AB P/47**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 177</b> - MCS - SONIC LOOKS SADLY LFG AT THE O.S. HOUSE.</p> <p>SONIC (voice over) ...y-you'll be alone forever?</p> <p>HE LOOKS DOWN SADLY, THEN TURNS AND WALKS BG.</p> <p>869-01</p>	115.	(OUT)				
	116.	(OUT)				
<p><b>SCENE 178</b> - EXT. TOM &amp; MADDIE'S HOUSE - NIGHT - FS - TWO RACCOONS, RFG, ARE SEARCHING THROUGH GARBAGE CANS AT THE SIDE OF THE HOUSE. TOM DRIVES HIS SPORT UTILITY VEHICLE FG DOWN THE DRIVEWAY, BEEPING HIS HORN AT THE RACCOONS.</p> <p>TOM (face obscured) (annoyed grunt) Uh-uh. Hey!</p> <p>TOM STOPS THE SPORT UTILITY VEHICLE.</p> <p>885-13</p>	117.	882.13	885.11/	2.14	TOM TO RACCOONS) (dismayed) Uh-uh. Hey! (Uh-uh : negative grunt, equivalent to 'No') (it is nighttime, and Tom has pulled into his driveway to discover two raccoons going through the garbage cans)	
<p><b>SCENE 179</b> - MS - TOM STEPS R OUT OF THE SPORT UTILITY VEHICLE.</p> <p>TOM No, no, no, no, no. (grunts softly, opening door)</p> <p>HE GESTURES RFG AT THE O.S. RACOONS.</p> <p>TOM (cont'd) Get outta there. Come on. Oh, come, come on. Get outta there!</p> <p>894-12</p>	118.	886.3	888.3	2.0	TOM TO RACCOONS) No, no, no, no. (Tom gets out of his SUV and tries to shoo the raccoons, but they ignore him)	
	119.	888.9	890.13	2.4	TOM TO RACCOONS) Get out of there. Come on. (Come on : i.e., 'Do it')	
<p><b>SCENE 180</b> - MS - THE RACCOONS START TO CLIMB DOWN OFF THE TRASH CANS, CAMERA TILTING DOWN.</p> <p>TOM (off) Get outta there, ya trash pandas.</p> <p>898-08</p>	120.	891.5	894.11/	3.6	TOM TO RACCOONS) (exasperated) Oh, come on! Get out of there!	
	121.	895.2	898.8/	3.6	TOM TO RACCOONS) Get out of there, you trash pandas. (trash pandas : slang pejorative for raccoons, referring to the fact that they have markings resembling a panda bear and they like to root through trash) (Tom enters the house)	
1AB - (47)						



**"SONIC THE HEDGEHOG" R/1AB P/48**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 181</b> - INT. TOM &amp; MADDIE'S HOUSE/ LIVING ROOM - NIGHT - FS - LOOKING THROUGH THE HALLWAY DOORWAY TO TOM, WHO OPENS THE FRONT DOOR WAND WALKS LBG INTO HOUSE.</p> <p>TOM (calling) Maddie, as Green Hills' most respected veterinarian, what is the fastest way to exterminate a raccoon?</p> <p>CAMERA DOLLIES IN AS OZZY ENTERS LFG, THEN TOM CROUCHES DOWN AND RUBS HIS HEAD.</p> <p>TOM (cont'd) (inhales, then in baby talk to dog) Hi, Ozzy.</p> <p><b>911-06</b></p> <p><b>SCENE 182</b> - MCS - MADDIE WALKS FG ACROSS THE LIVING ROOM, THEN STOPS AND LOOKS LFG AT O.S. TOM.</p> <p>TOM (off) (in baby talk) Hello! You're glad to see me. You don't eat garbage, do you?</p> <p>MADDIE SMILES SLIGHTLY AT O.S. TOM, THEN HOLDS UP AN ENVELOPE IN HER HAND.</p> <p>MADDIE (overlapping) (sighs happily)</p> <p><b>915-07</b></p> <p><b>SCENE 183</b> - FS - PAST MADDIE, RFG IN MCS, AND THROUGH THE DOORWAY TO TOM, WHO STRAIGHTENS UP AND LOOKS AT THE ENVELOPE IN BG.</p> <p>TOM What's that? Is that what I think it is?</p> <p><b>920-06</b></p>	<p>122. 123. 124.</p> <p>125.</p> <p>126.</p> <p>127.</p> <p>128.</p> <p>129.</p>	<p>(OUT) (OUT) (OUT)</p> <p>900.12    904.15    4.3    TOM TO MADDIE) (calling) Maddie, as Green Hills' most respected veterinarian... (note that Maddie is a veterinarian)</p> <p>905.3    909.10    4.7    TOM TO MADDIE) ...what is the fastest way to exterminate a raccoon? (after hanging up his gun belt, Tom turns to see their dog, Ozzy, padding up to him)</p> <p>910.0    915.7/ (over scene end)    5.7    TOM TO OZZY) (in baby talk) Hi, Ozzy. You're glad to see me. You don't eat garbage, do you? (as Tom is playing with Ozzy, Maddie comes out of the kitchen with an envelope)</p> <p>916.14    918.10    1.12    TOM TO MADDIE) What's that? (referring to the envelope)</p> <p>919.2    921.6/ (over scene end)    2.4    TOM TO MADDIE, THEN MADDIE TO TOM) -Is that what I think it is? -Uh-huh. (Uh-huh : positive grunt, equivalent to 'Yes')</p>	<p>1AB - (48)</p>			

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 184</b> - MCS - MADDIE, HOLDING UP THE ENVELOPE, LOOKS LFG AT O.S. TOM.</p> <p>MADDIE (nodding) Uh-huh.</p> <p><b>921-06</b></p>					
<p><b>SCENE 185</b> - MS - PAST MADDIE, RFG, AND THROUGH THE DOORWAY TO TOM, WHO WALKS FG INTO THE LIVING ROOM.</p> <p>MADDIE (face obscured) Open it.</p> <p>HE TAKES THE ENVELOPE FROM HER.</p> <p>TOM Oh...</p> <p><b>925-06</b></p>	130.	922.0	924.0	2.0	MADDIE TO TOM) Open it. (Tom walks up to Maddie and takes the envelope, which is from the San Francisco Police Department)
<p><b>SCENE 186</b> - MCS - HIGH ANGLE - TOM (FACE OFF) HOLDS THE ENVELOPE, WHICH READS:</p> <p>POLICE DEPARTMENT CITY AND COUNTY OF SAN FRANCISCO HEADQUARTERS 1500 KEARNEY ST. SAN FRANCISCO CA 94158</p> <p>Thomas Wachowski 55 Plymouth Rd. Green Hills, Montana 91183</p> <p>TOM (face off) ...it's kinda small. Is that bad?</p> <p><b>927-10</b></p>	131.	924.14 (over scene end)	927.10/ (over scene end)	2.12	TOM TO MADDIE) It's kind of small. Is that bad? (It : The envelope) (Is that bad : i.e., 'Does that mean it's bad news' - note that Tom has applied for a position with the San Francisco Police Department and fears this means it is a rejection letter)
1AB - (49)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 187</b> - MCS - PAST TOM, LFG, TO MADDIE, WHO LOOKS AT HIM.</p> <p>MADDIE Just...open it.</p> <p style="text-align: right;"><b>930-05</b></p> <p><b>SCENE 188</b> - MS - MADDIE AND TOM WALK R TOWARD THE KITCHEN, CAMERA PANNING WITH THEM. TOM OPENS THE ENVELOPE.</p> <p>TOM (grunting) Okay.</p> <p style="text-align: right;"><b>937-04</b></p> <p><b>SCENE 189</b> - INT. TOM &amp; MADDIE'S HOUSE/ KITCHEN - NIGHT - MCS - TOM STOPS AND TAKES THE LETTER OUT OF THE ENVELOPE.</p> <p>TOM (sighs tensely - continues under following scene)</p> <p style="text-align: right;"><b>938-15</b></p> <p><b>SCENE 190</b> - MCS - MADDIE LEANS AGAINST THE COOKING ISLAND AND LOOKS RFG AT O.S. TOM.</p> <p>TOM (off) (reading) "Dear Thomas:</p> <p style="text-align: right;"><b>940-07</b></p> <p><b>SCENE 191</b> - MS - TOM READS THE LETTER.</p> <p>TOM We have reviewed your application to the San Francisco Police Department, and pending interdepartmental review and background check...</p> <p style="text-align: right;"><b>948-15</b></p>	<p>132.</p> <p>133.</p> <p>134.</p>	<p>/927.14</p> <p>939.5</p> <p>945.1</p>	<p>930.5/</p> <p>944.13</p> <p>948.15/</p>	<p>2.7</p> <p>5.8</p> <p>3.14</p>	<p>MADDIE TO TOM) Just open it. (Tom opens the envelope and takes out the letter as he and Maddie walk into the kitchen)</p> <p>TOM) (reading) "Dear Thomas: We have reviewed your application to the San Francisco Police Department... (Thomas : formal male first name, for which 'Tom' is a shortened version)</p> <p>TOM) (reading) "...and pending interdepartmental review and background check...</p>
1AB - (50)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 192</b> - MCS - MADDIE LOOKS EXCITEDLY LFG AT O.S. TOM.</p> <p>TOM (off) ...we are happy to in-...</p> <p><b>950-12</b></p>	135.	949.6 (over scene ends)	954.0	4.10	TOM) (reading) "...we are happy to inform you that you have been selected to join our team."
<p><b>SCENE 193</b> - MCS - TOM LOOKS AT THE LETTER WITH AMAZEMENT.</p> <p>TOM ...-form you that you have been selected to join our...</p> <p><b>953-04</b></p>					
<p><b>SCENE 194</b> - MS - MADDIE JUMPS BG AND PUMPS HER ARMS EXCITEDLY.</p> <p>TOM (off) ...team."</p> <p>MADDIE (excited grunt) Oh, my (chuckling) God!</p> <p><b>955-00</b></p>					
<p><b>SCENE 195</b> - MCS - TOM LOOKS LFG AT O.S. MADDIE WITH AMAZEMENT.</p> <p>TOM Wow.</p> <p><b>956-06</b></p>	136.	954.4 (over scene end)	956.6/	2.2	MADDIE TO TOM, THEN TOM TO MADDIE) (both excited) -Oh, my God! -Wow.
<p><b>SCENE 196</b> - MFS - TOM STANDS R AS MADDIE, STANDING L ON THE OTHER SIDE OF THE COOKING ISLAND, PICKS UP A CAKE BOX AND PUTS IT DOWN ON THE COOKING ISLAND.</p> <p>MADDIE (inhales)</p> <p>TOM Oh, my God.</p> <p><b>959-06</b></p>					
	137.	957.4	959.4	2.0	TOM TO MADDIE) Oh, my God. (Maddie pulls a cake box off a shelf, places it on the counter and opens it for Tom)
1AB - (51)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 197</b> - MCS - MADDIE, OPENING THE O.S. BOX, LOOKS RFG AT O.S. TOM.</p> <p>MADDIE (sing-song) Ta-daaa!</p> <p style="text-align: right;"><b>961-09</b></p> <p><b>SCENE 198</b> - MCS - TOM LOOKS DOWN AT THE O.S. CAKE, THEN REACTS WITH SURPRISE.</p> <p>TOM (reading) "San Francisco..."</p> <p style="text-align: right;"><b>963-11</b></p> <p><b>SCENE 199</b> - MS - TOM'S POV - HIGH ANGLE - MADDIE (FACE OFF) STANDS BG BEHIND THE CAKE ON THE COOKING ISLAND. THE TOP OF THE CAKE READS:</p> <p style="text-align: center;">Forget Those Morons, SAN FRANCISCO SUCKS!</p> <p>TOM (off) ...Sucks."</p> <p>MADDIE (face off) Oh.</p> <p style="text-align: right;"><b>965-15</b></p> <p><b>SCENE 200</b> - MS - MADDIE HURRIEDLY CLOSES THE CAKE BOX.</p> <p style="text-align: right;"><b>966-11</b></p> <p><b>SCENE 201</b> - MS - TOM LOOKS LFG ACROSS THE COOKING ISLAND AT MADDIE, WHO LOWERS THE BOX UNDER THE COOKING ISLAND.</p> <p>MADDIE (face obscured) (annoyed groan)</p> <p style="text-align: right;"><b>968-12</b></p>	138.   					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 202</b> - MS - MADDIE PUTS THE BOX UNDER THE COOKING ISLAND.</p> <p>MADDIE Wrong one!</p> <p style="text-align: right;"><b>970-06</b></p> <p><b>SCENE 203</b> - MFS - TOM STANDS R AS MADDIE, STANDING L ON THE OTHER SIDE OF THE COOKING ISLAND, PICKS UP A SECOND BOX.</p> <p style="text-align: right;"><b>972-07</b></p> <p><b>SCENE 204</b> - MS - MADDIE PUTS THE SECOND BOX ON THE COOKING ISLAND, THEN OPENS THE LID.</p> <p style="text-align: right;"><b>973-10</b></p> <p><b>SCENE 205</b> - MCS - TOM'S POV - HIGH ANGLE - MADDIE (FACE OFF) STANDS BEHIND THE COOKING ISLAND AND HOLDS THE BOX OPEN. THE TOP OF THE CAKE READS:</p> <p style="text-align: center;">CONGRATULATIONS</p> <p style="text-align: center;"><i>I Never Had A Doubt!</i></p> <p>MADDIE (face off) (sing-song) Ta-daaa!</p> <p>TOM (off) (overlapping) (chuckles)</p> <p>MADDIE (face off) (chuckles)</p> <p style="text-align: right;"><b>976-10</b></p> <p><b>SCENE 206</b> - MCS - TOM SMILES LFG AT O.S. MADDIE.</p> <p>TOM (inhales deeply, grinning) You never had a doubt, huh?</p> <p style="text-align: right;"><b>979-11</b></p>	<p>140.</p> <p>141.</p> <p>142.</p>	<p>/968.13</p> <p>/973.11</p> <p>978.2</p>	<p>970.6/</p> <p>976.10/</p> <p>981.10</p>	<p>1.9</p> <p>2.15</p> <p>3.8</p>	<p>MADDIE TO TOM) Wrong one! (she takes out a second box and places it on the counter, then opens it to reveal another cake)</p> <p><b>NARRATIVE TITLE)</b> (of cake) CONGRATULATIONS I Never Had A Doubt! (note humor of Maddie having made two cakes, one in case Tom was rejected and this one for if he was accepted - also note this fact contradicts the inscription 'I Never Had A Doubt')</p> <p>TOM TO MADDIE, THEN MADDIE TO TOM) -You never had a doubt? -No! (You...doubt : said dubiously, as the first cake made it clear that she wasn't at all sure) (they wrap their arms around each other and kiss)</p>
1AB - (53)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p>SCENE 208 - (CONTINUED)</p> <p>TOM GLANCES RFG AT O.S. MADDIE'S LAPTOP COMPUTER, THEN GESTURES AT IT.</p> <p>TOM Hey, what are those?</p> <p>THEY WALK FG TOWARD THE LAPTOP COMPUTER.</p> <p>MADDIE (inhales and pauses) Apartments for rent...</p> <p>999-05</p> <p>SCENE 209 - MS - HIGH ANGLE - THE LAPTOP COMPUTER IS OPEN ON THE TABLE. THE APARTMENT LISTING ON THE COMPUTER SCREEN PARTIALLY READS:</p> <p><b>Zillow</b></p> <p>\$4,600 mo</p> <p>MADDIE (off) ...I found on Zillow. I thought Ozzy and I could...</p> <p>1003-02</p> <p>SCENE 210 - MS - MADDIE, L, LOOKS R AT TOM.</p> <p>MADDIE ...fly there tomorrow and check out some neighborhoods.</p> <p>TOM TURNS AND WALKS L PAST HER.</p> <p>TOM (inhales) I mean, this is all happening so fast.</p>	<p>144.</p> <p>145.</p> <p>146.</p> <p>147.</p>	<p>993.2</p> <p>997.1</p> <p>1001.0</p> <p>1009.7</p>	<p>995.2</p> <p>1000.8</p> <p>1008.8</p> <p>1013.3</p>	<p>2.0</p> <p>3.7</p> <p>7.8</p> <p>3.12</p>	<p>TOM TO MADDIE) Hey, what are those?</p> <p>MADDIE TO TOM) Apartments for rent I found on Zillow. (Zillow : company providing real-estate database information online and via mobile app) (it is revealed that there is a San Francisco apartment listing on the screen)</p> <p>MADDIE TO TOM) I thought Ozzy and I could fly there tomorrow and check out some neighborhoods. (there : i.e., 'to San Francisco')</p> <p>TOM TO MADDIE) This is all happening so fast.</p>
1AB - (55)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 210 - (CONTINUED)</b></p> <p>TOM WALKS OUT OF FRAME, THEN MADDIE TURNS AND LOOKS AT HIM.</p> <p>MADDIE (inhales) Oh, man, it's...the craziest thing.</p> <p style="text-align: right;"><b>1017-09</b></p> <p><b>SCENE 211 - MS - MADDIE, BG, LOOKS AT TOM, WHO SITS DOWN LFG AT THE TABLE AND STUDIES THE LETTER.</b></p> <p>MADDIE You apply for the job, you get the job.</p> <p>TOM (overlapping) (sighs sitting down) Well, pending a background check.</p> <p>MADDIE WALKS TOWARD TOM.</p> <p>MADDIE Oh, man. (exhales) Hope they don't find out about that time...</p> <p style="text-align: right;"><b>1027-13</b></p> <p><b>SCENE 212 - MCS - PAST TOM, LFG, AND ACROSS THE TABLE TO MADDIE, WHO SITS DOWN AND LOOKS AT HIM.</b></p> <p>MADDIE ...you used the neighbor's Wi-Fi.</p> <p>TOM (face obscured) Correc-...</p> <p style="text-align: right;"><b>1031-05</b></p>	148.	1013.11	1017.5/	3.10	MADDIE TO TOM) Oh, man! It's the craziest thing. (Oh, man! : interjection of astonishment) (note that Maddie is sarcastically teasing Tom for reacting with such amazement to having gotten the job)
	149.	/1017.10	1021.1	3.7	MADDIE TO TOM) You apply for the job, you get the job.
	150.	1021.5	1023.9	2.4	TOM TO MADDIE) Pending a background check.
	151.	1023.13 (over scene end)	1030.9	6.12	MADDIE TO TOM) Hope they don't find out about that time you used the neighbor's Wi-Fi. (Wi-Fi : standard term for wireless Internet access) (again said with teasing sarcasm, implying that Tom has no criminal record and that this minor infraction is the worst thing he has ever done)
	152.	1030.13 (over scene end)	1033.8/	2.11	TOM TO MADDIE) Correction: I'm <u>still</u> using the neighbor's Wi-Fi. (Maddie laughs)
1AB - (56)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 213</b> - MCS - PAST MADDIE, RFG, AND ACROSS THE TABLE TO TOM, WHO GESTURES AT HER.</p> <p>TOM ...-tion: I'm <u>still</u> using the neighbor's Wi-Fi.</p> <p>1033-08</p>						
<p><b>SCENE 214</b> - MCS - PAST TOM, LFG, AND ACROSS THE TABLE TO MADDIE, WHO SMILES AT HIM.</p> <p>MADDIE (laughs)</p> <p>TOM (face obscured) No, but...</p> <p>1035-05</p>						
<p><b>SCENE 215</b> - MCS - PAST MADDIE, RFG, AND ACROSS THE TABLE TO TOM, WHO GESTURES AT HER.</p> <p>TOM ...Maddie, uh, eh...are you sure you're okay with this?</p> <p>1039-08</p>	153.	/1035.7	1039.8/	4.1	TOM TO MADDIE) Maddie, are you sure you're okay with this? (this : i.e., 'moving to San Francisco')	
<p><b>SCENE 216</b> - MCS - PAST TOM, LFG, AND ACROSS THE TABLE TO MADDIE, WHO LOOKS AT HIM.</p> <p>MADDIE (quick breath) Thomas Michael Wachowski...what did you do the entire time I was in veterinary school?</p> <p>1046-05</p>	154. 155. 156.	(OUT) (OUT) (OUT)				
	157.	1040.2	1046.2/	6.0	MADDIE TO TOM) Thomas Michael Wachowski, what did you do the entire time I was in veterinary school?	
						1AB - (57)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 217</b> - MCS - PAST MADDIE, RFG, AND ACROSS THE TABLE TO TOM, WHO NODS HIS HEAD.  TOM I worked a second job to pay the rent and a thir--  MADDIE (face obscured) (interrupting) A third...  1050-01	158.	/1046.6	1049.5	2.15	TOM TO MADDIE) I worked a second job to pay the rent and...
	159.	1049.9 (over scene end)	1052.3/	2.10	MADDIE TO TOM) ...a third job to pay tuition.
<b>SCENE 218</b> - MCS - PAST TOM, LFG, AND ACROSS THE TABLE TO MADDIE, WHO LOOKS AT HIM.  MADDIE ...job to pay tuition.  TOM (face obscured) (grinning snort)  1052-03					
<b>SCENE 219</b> - MCS - PAST MADDIE, RFG, AND ACROSS THE TABLE TO TOM, WHO LOOKS AT HER.  MADDIE (face obscured) You sacrifi-...  1054-06	160.	1053.2 (over scene end)	1058.3/	5.1	MADDIE TO TOM) You sacrificed for me. I'm happy to sacrifice for you.
<b>SCENE 220</b> - MCS - PAST TOM, LFG, AND ACROSS THE TABLE TO MADDIE, WHO LOOKS AT HIM.  MADDIE ...-ced for me. I'm happy to sacrifice for you.  1058-03	161.	(OUT)			
	162.	(OUT)			
	163.	(OUT)			
	164.	(OUT)			
	165.	(OUT)			
	166.	(OUT)			
					1AB - (58)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 221</b> - MCS - PAST MADDIE, RFG, AND ACROSS THE TABLE TO TOM, WHO SMILES AT HER.</p> <p>TOM (snorts softly, nodding)</p> <p>MADDIE (face obscured) Babe...</p> <p style="text-align: right;"><b>1061-08</b></p>	167.	<p>1060.8 1064.2/ 3.10 MADDIE TO TOM) (over scene end) Babe, are you sure <u>you're</u> okay with this? (Babe : term of endearment) (this : i.e., 'this move to San Francisco')</p>
<p><b>SCENE 222</b> - MS - PAST TOM, SITTING LFG, AND ACROSS THE TABLE TO MADDIE, WHO STANDS UP AND WALKS BG. SHE GLANCES BACK AT HIM.</p> <p>MADDIE (face obscured) ...are you sure <u>you're</u> (on) okay with this?</p> <p style="text-align: right;"><b>1064-02</b></p>		
<p><b>SCENE 223</b> - MS - TOM LOOKS RFG AT O.S. MADDIE.</p> <p>MADDIE (off) I mean, there's been a Wachowski protectin'...</p> <p style="text-align: right;"><b>1068-13</b></p>	167A	<p>1065.14 1072.12 6.14 MADDIE TO TOM) (over scene end) There's been a Wachowski protecting this town for more than 50 years. (protecting : implying, 'serving as a police officer for')</p>
<p><b>SCENE 224</b> - MCS - MADDIE SHAKES HER HEAD LFG AT O.S. TOM.</p> <p>MADDIE ...this town for more than fifty years. (inhales) This is a big change.</p> <p style="text-align: right;"><b>1076-05</b></p>	168.	<p>1073.12 1076.4/ 2.8 MADDIE TO TOM) This is a big change.</p>
1AB - (59)		

**"SONIC THE HEDGEHOG" R/1AB P/60**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 225</b> - MS - PAST MADDIE, RFG IN MCS, TO TOM, WHO SITS BG AND SMACKS HIS HAND ON THE TABLE.						
TOM I'm positive.	169.	1077.9	1079.13	2.4	TOM TO MADDIE) I'm positive. (Tom raps on the table and gets up, approaching Maddie)	
TOM STANDS UP, CAMERA TILTING UP WITH HIM.						
TOM (cont'd) It's time for this guy to get out there and prove himself. I love Green Hills...	170.	1081.6	1084.10	3.4	TOM TO MADDIE) Time for this guy to get out there and prove himself. (this guy : referring to himself)	
HE WALKS TOWARD MADDIE.						
<b>1086-12</b>	171.	1085.3 (over scene end)	1087.12	2.9	TOM TO MADDIE) I love Green Hills, but...	
<b>SCENE 226</b> - MCS - PAST TOM, STOPPING LFG, TO MADDIE, WHO STANDS L AND LOOKS AT HIM, CAMERA DOLLYING R.	172.	(OUT)				
TOM (face obscured) ...but (inhales) ...ya know, I wanna help people in real trouble.	173.	1088.4	1091.4/	3.0	TOM TO MADDIE) ...I want to help people in real trouble.	
<b>1091-04</b>						
<b>SCENE 227</b> - MCS - PAST MADDIE, RFG, TO TOM, WHO LOOKS AT HER.						
TOM I want someone to turn to me in a life-and-death situation and I'll be there for 'em.	174.	1092.4	1098.12/	6.8	TOM TO MADDIE) I want someone to turn to me in a life-and-death situation and I'll be there for 'em. ( 'em : them)	
<b>1098-13</b>						
<b>SCENE 228</b> - MCS - PAST TOM, LFG, TO MADDIE, WHO NODS AT HIM.						
MADDIE I get it.	175.	1099.14	1101.11/	1.13	MADDIE TO TOM) I get it. (i.e., 'I understand.')	
<b>1101-11</b>						

**"SONIC THE HEDGEHOG" R/1AB P/61**

[illegible]

"SONIC THE HEDGEHOG" R/2AB P/1

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
START MEASURING 0.00 AT START MARK IN ACADEMY LEADER.  11-15		LABORATORY: 0.00 AT START MARK  46.0 = 1 <sup>ST</sup> SCENE END  48.15 = 2 <sup>ND</sup> SCENE END  53.1 = 3 <sup>RD</sup> SCENE END			
SCENE 1 - EXT. HIGHWAY - DAY - MCS - TOM, WEARING HIS DRESS UNIFORM, STANDS AT THE SIDE OF THE HIGHWAY, LOOKING FG AT AN O.S. DONUT.  TOM And so it is with a heavy heart that I tell you all that I've accepted a position at the San Francisco Police Department, (inhales) effective immediately. (inhales) It's gonna be tough to leave my hometown and all my friendships.	182.	12.4	15.8	3.4	TOM AS IF TO SQUAD) It is with a heavy heart that I tell you... (a heavy heart : colloquial for, 'great sadness') (it is day, and Tom is standing at attention, seemingly addressing his squad)
CAMERA DOLLIES IN ON TOM.	183.	15.12	20.8	4.12	TOM AS IF TO SQUAD) ...that I've accepted a position at the San Francisco Police Department...
TOM (cont'd) (inhales) But this is something I feel like... (quick breath) I need to do...to grow...as both an officer (inhales) and a man.	184.	20.12	23.0	2.4	TOM AS IF TO SQUAD) ...effective immediately.
TOM GESTURES FG AT THE O.S. DONUT. 46-00	185.	23.8	28.12	5.4	TOM AS IF TO SQUAD) It's gonna be tough to leave my hometown and all my friendships. (tough : difficult)
SCENE 2 - MCS - A DONUT WITH SPRINKLES, "WEARING" TOM'S SUNGLASSES, IS ON THE HOOD OF THE PATROL CAR.  TOM (off) What do ya think, Sergeant Sprinkles? 48-15	186.	29.4	34.2	4.14	TOM AS IF TO SQUAD) But this is something I feel like I need to do...
SCENE 3 - FS - TOM, TAKING OFF HIS NECKTIE, WALKS R TOWARD THE PATROL CAR, CAMERA DOLLYING WITH HIM.	187.	34.12	36.12	2.0	TOM AS IF TO SQUAD) ...to grow...
TOM It wasn't so bad, right?  TOM STOPS. 53-01	188.	37.4	41.12	4.8	TOM AS IF TO SQUAD) ...as both an officer and a man. (as Tom concludes his speech, it is revealed that he is actually standing alone at the billboard speed trap, and has been rehearsing the speech to a donut that he has set on the hood of his car - he has inserted paper clips in the donut for arms and legs and put his sunglasses on it)
					2AB - (62)





**"SONIC THE HEDGEHOG" R/2AB P/3**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 4</b> - MS - CAMERA DOLLIES ON TOM, WHO LOOKS FG AT THE DONUT, THEN SHAKES HIS HEAD.</p> <p>TOM (inhales) Now all I gotta do is...tell everyone who isn't a donut.</p> <p style="text-align: right;"><b>61-15</b></p> <p><b>SCENE 5</b> - EXT. BASEBALL FIELD - DAY - FS - SONIC ENTERS R AT SUPERSPEED, THEN STOPS AND HIDES IN THE WOODS AT THE SIDE OF THE FIELD.</p> <p>PLAYERS (off) (indistinct excited shouts - continues under following scenes and dialogue)</p> <p>EXCITED BOY (off) (low) Yeah, we're winning!</p> <p>SONIC LOOKS LFG AT THE O.S. BASEBALL PLAYERS.</p> <p>SONIC (overlapping) Whoaaa...</p> <p style="text-align: right;"><b>65-10</b></p> <p><b>SCENE 6</b> - FS - SONIC, HIDING RFG IN THE BUSHES, LOOKS BG AT PLAYERS IN A LITTLE LEAGUE BASEBALL GAME.</p> <p>SONIC (face obscured) ...the playoffs!</p> <p style="text-align: right;"><b>68-01</b></p> <p><b>SCENE 7</b> - MS - A PITCHER PITCHES A BASEBALL. THE PITCHER'S JERSEY READS:</p> <p style="text-align: center;"><i>Spring Valley</i></p> <p style="text-align: right;"><b>70-05</b></p>	191.  					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST																				
<p><b>SCENE 8</b> - MS - A BATTER SWINGS HIS BAT AND HITS THE BASEBALL. THE BATTER'S JERSEY READS:</p> <p><i>GREEN HILLS</i></p> <p>PLAYERS &amp; SPECTATORS (off) (cheers, hoots, whistles and excited shouts - continues under following scenes and dialogue)</p> <p><b>71-14</b></p> <p><b>SCENE 9</b> - MS - LOW ANGLE - THE PITCHER LOOKS UP AS THE O.S. BASEBALL FLIES OVER HIS HEAD.</p> <p><b>73-12</b></p> <p><b>SCENE 10</b> - MS - AN OUTFIELDER RUNS BG ACROSS THE OUTFIELD, CAMERA DOLLYING IN. THE SCOREBOARD AT THE BACK OF THE OUTFIELD READS:</p> <table><tr><td>BALL [3]</td><td>STRIKE [2]</td><td>OUT [ ]</td><td>H/E [1]</td></tr><tr><td></td><td>1 2 3</td><td>4 5 6</td><td>7 8 9</td></tr><tr><td></td><td></td><td></td><td>RUNS</td></tr><tr><td>GUEST</td><td>0 2 0</td><td>3 0 2</td><td>1 0 1</td></tr><tr><td>HOME</td><td>2 1 1</td><td>1 0 0</td><td>0 3</td></tr></table> <p>THE BASEBALL FLIES OVER THE OUTFIELD FENCE FOR A HOME RUN.</p> <p><b>75-13</b></p> <p><b>SCENE 11</b> - MS - SONIC SUPERSPEEDS L PAST PLAYERS AND FANS AND HIDES UNDER THE BLEACHERS, CAMERA DOLLYING WITH HIM.</p> <p><b>79-13</b></p>	BALL [3]	STRIKE [2]	OUT [ ]	H/E [1]		1 2 3	4 5 6	7 8 9				RUNS	GUEST	0 2 0	3 0 2	1 0 1	HOME	2 1 1	1 0 0	0 3		
BALL [3]	STRIKE [2]	OUT [ ]	H/E [1]																			
	1 2 3	4 5 6	7 8 9																			
			RUNS																			
GUEST	0 2 0	3 0 2	1 0 1																			
HOME	2 1 1	1 0 0	0 3																			
2AB - (65)																						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 12</b> - FS - THE BATTER SLAPS HANDS WITH THE THIRD BASE COACH AS HE RUNS TOWARD HOME PLATE.</p> <p>83-12</p>		
<p><b>SCENE 13</b> - MS - LOOKING THROUGH THE BATTING CAGE TO SONIC, WHO HIDES UNDER THE BLEACHERS AND LOOKS EXCITEDLY RFG AT THE O.S. BATTER, CAMERA DOLLYING IN.</p> <p>86-14</p>		
<p><b>SCENE 14</b> - MCS - SLOW MOTION - THE BATTER SLAPS HANDS WITH THE OTHER PLAYERS AS HE RUNS R TOWARD HOME PLATE, CAMERA DOLLYING WITH HIM.</p> <p>92-01</p>		
<p><b>SCENE 15</b> - MCS - LOOKING THROUGH THE BATTING CAGE (OUT OF FOCUS) TO SONIC, WHO LOOKS EXCITEDLY FG AT THE O.S. BATTER, CAMERA DOLLYING IN.</p> <p>96-10</p>		
<p><b>SCENE 16</b> - MS - SLOW MOTION - ALL THE PLAYERS SURROUND THE BATTER AT HOME PLATE, THEN THEY LIFT THE BATTER ONTO THEIR SHOULDERS.</p> <p>100-14</p>		
<p><b>SCENE 17</b> - MS - SLOW MOTION - THE BATTER SLAPS HANDS WITH THE OTHER PLAYERS IN CELEBRATION.</p> <p>104-02</p>		
<p><b>SCENE 18</b> - MCS - SLOW MOTION - THE BATTER SMILES AS HE SLAPS HANDS WITH THE OTHER PLAYERS.</p> <p>108-01</p>		
		2AB - (66)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 19</b> - MCS - LOOKING THROUGH THE BATTING CAGE (OUT OF FOCUS) TO SONIC, WHO LOOKS EXCITEDLY LFG AT THE O.S. BATTER, CAMERA DOLLYING IN.</p> <p>111-07</p>					
<p><b>SCENE 20</b> - EXT. BASEBALL FIELD - DUSK - MLS - HIGH ANGLE - THE PLAYERS AND FANS WALK TO THEIR CARS IN THE PARKING LOT.</p> <p>114-08</p>					
<p>MATCH DISSOLVE TO:</p> <p><b>SCENE 21</b> - EXT. BASEBALL FIELD - A SHORT TIME LATER - FS - HIGH ANGLE - THE CARS START TO LEAVE THE PARKING LOT.</p> <p>118-10</p>					
<p>MATCH DISSOLVE TO:</p> <p><b>SCENE 22</b> - EXT. BASEBALL FIELD - NIGHT - MLS - ALL THE PEOPLE AND CARS ARE GONE FROM THE BASEBALL DIAMOND. THE LIGHTS TURN ON AROUND THE FIELD.</p> <p>123-05</p>					
<p><b>SCENE 23</b> - MLS - SONIC WALKS OUT ONTO THE FIELD.</p> <p>126-10</p>					
<p><b>SCENE 24</b> - MCS - SONIC WALKS TOWARD THE PITCHER'S MOUND, CAMERA DOLLYING R AROUND HIM. HE LOOKS AROUND EXCITEDLY.</p>					
<p>SONIC Ah. So cool.</p> <p>137-08</p>	194.	135.2	137.8/	2.6	SONIC TO HIMSELF) So cool. (cool : slang for, 'great') (Sonic sees some equipment has been left behind - moments later, he stands at the plate, swinging a bat)
<p><b>SCENE 25</b> - MLS - SONIC STOPS BG NEAR THE PITCHER'S MOUND. CAMERA DOLLIES BACK TO REVEAL SOME BATS AND GLOVES (OUT OF FOCUS), WHICH ARE FG IN MCS ON THE GROUND. CAMERA RACKS FOCUS, OFF SONIC, TO THE BATS AND GLOVES.</p> <p>143-10</p>					
					2AB - (67)

"SONIC THE HEDGEHOG" R/2AB P/7

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 26</b> - EXT. BASEBALL FIELD - A SHORT TIME LATER - MCS - O.S. SONIC STANDS IN THE BATTER'S BOX AND TAPS THE BAT ON HOME PLATE.</p> <p>SONIC (off) (as announcer) Bottom of the ninth, tie score.</p> <p style="text-align: right;"><b>146-12</b></p>	195.	144.8 (over scene end)	146.12/ 2.4	SONIC AS ANNOUNCER TO CROWD) Bottom of the ninth, tie score... (Bottom of the ninth : second half of the ninth and final inning of a baseball game, when the home team is at bat) (note that Sonic is pretending to be a baseball announcer calling his own game)	
<p><b>SCENE 27</b> - MFS - SONIC TAKES A BATTER'S STANCE IN THE BATTERS'S BOX.</p> <p>SONIC (as announcer) And exactly who you want at the plate with the game on the line: Sonic!</p> <p style="text-align: right;"><b>152-03</b></p>	196.	/147.0	152.3/ 5.3	SONIC AS ANNOUNCER TO CROWD) ...and exactly who you want at the plate with the game on the line: Sonic! (at the plate : at home plate - i.e., 'batting') (on the line : colloquial for, 'at serious risk') (Sonic then runs out to the pitcher's mound with a mitt and a ball and pretends to be the pitcher)	
<p><b>SCENE 28</b> - MFS - SONIC SUPERSPEEDS TO THE MOUND, THEN STOPS AND TIPS HIS HAT TO THE CROWD.</p> <p>SONIC (as announcer) But starin' him down from the pitcher's...</p> <p style="text-align: right;"><b>155-00</b></p>	197.	152.13 (over scene end)	159.13 7.0	SONIC AS ANNOUNCER TO CROWD) But staring him down from the pitcher's mound is the most fearsome southpaw in Green Hills: (pitcher's mound : raised circle on a baseball diamond from which the pitcher throws the ball at the batter) (southpaw : slang term for a left-handed pitcher)	
<p><b>SCENE 29</b> - MS - SONIC SPINS HIS ARM AS HE PREPARES TO PITCH.</p> <p>SONIC (as announcer) ...mound is the most fearsome southpaw in Green Hills: <u>Also</u> Sonic.</p> <p>HE SUPERSPEEDS LFG OUT OF FRAME.</p> <p style="text-align: right;"><b>162-04</b></p>	198.	160.1	162.1/ 2.0	SONIC AS ANNOUNCER TO CROWD) Also Sonic. (he runs back to home plate again and raises the bat)	
2AB - (68)					

"SONIC THE HEDGEHOG" R/2AB P/8

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 30</b> - MS - SONIC STOPS IN THE BATTER'S BOX, PREPARING TO SWING THE BAT.</p> <p>SONIC (now as batter) Okay, focus, Sonic. (quick breath) If you win this game, you'll be the most beloved kid in Green Hills.</p> <p>SONIC SPEEDS R OUT OF FRAME.</p> <p><b>169-00</b></p> <p><b>SCENE 31</b> - FS - SONIC STOPS IN THE THIRD BASE COACH'S BOX. HE MAKES A SERIES OF SIGNALS LFG TOWARD O.S. HOME PLATE.</p> <p><b>170-03</b></p> <p><b>SCENE 32</b> - MCS - SONIC MAKES MORE SIGNALS LFG TOWARD HOME PLATE. HE SLAPS HIS CHEEK, THEN GESTURES TOWARD HOME PLATE.</p> <p>SONIC (slaps cheeks, then as third base coach) Hit it to the guy in left! He's a real space case.</p> <p><b>180-13</b></p> <p><b>SCENE 33</b> - FS - SONIC SUPERSPEEDS BG AND STOPS IN LEFT FIELD. STARING UP AT THE SKY, HE BLOWS A HUGE CHEWING GUM BUBBLE.</p> <p>SONIC (as outfielder) (blows chewing gum bubble)</p> <p>HE THEN SUPERSPEEDS FG.</p> <p><b>184-10</b></p>	199.   <					

**"SONIC THE HEDGEHOG" R/2AB P/9**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 34</b> - MFS - SONIC STOPS ON THE MOUND, THEN SHAKES HIS HEAD.</p> <p>SONIC (as pitcher, sighing) Uggh, I can't with that guy.</p> <p>HE SUPERSPEEDS L OUT OF FRAME.</p> <p><b>188-09</b></p> <p><b>SCENE 35</b> - MCS - CAMERA DOLLIES IN AS SONIC STOPS BEHIND THE PLATE IN A CATCHER'S MASK, THEN HE LOOKS FG AT THE O.S. PITCHER'S MOUND.</p> <p>SONIC (as catcher) Hey, batta Sonic, hey, batta Sonic, sawing...</p> <p>CAMERA TILTS DOWN, OFF SONIC'S FACE, AS SONIC MAKES SIGNALS WITH HIS HANDS.</p> <p>SONIC (face off) (cont'd) ...batta Sonic.</p> <p>SONIC SUPERSPEEDS R OUT OF FRAME.</p> <p><b>194-14</b></p> <p><b>SCENE 36</b> - MFS - SONIC, STOPPING ON THE MOUND, PITCHES THE BASEBALL.</p> <p><b>196-04</b></p> <p><b>SCENE 37</b> - MCS - CAMERA DOLLIES R AS SONIC SUPERSPEEDS PAST THE BASEBALL TOWARD HOME PLATE.</p> <p><b>199-06</b></p> <p><b>SCENE 38</b> - MFS - SONIC STOPS IN THE BATTER'S BOX AND HITS THE BASEBALL WITH THE BAT.</p> <p><b>200-14</b></p>	201.	185.6	188.9/	3.3	<p>SONIC AS PITCHER TO HIMSELF) (sighing) Ugh, I can't with that guy. (Ugh : interjection of disgust) (I can't with that guy : i.e., 'I can't tolerate that guy anymore' - referring to the "space case" outfielder) (Sonic runs to home plate again but now masquerades as the catcher)</p> <p>SONIC AS CATCHER TO BATTER) Hey, batter Sonic. Hey, batter Sonic. Swing, batter Sonic. (note that this is the type of harassing, taunting chatter opponents would direct toward a batter during a baseball game) (Sonic makes some secret hand signals to the "pitcher", then he runs to the mound and pitches the ball, then he runs to home plate and hits a long fly ball - Sonic, as an outfielder, runs in an attempt to catch the fly ball)</p>	
2AB - (70)						

**"SONIC THE HEDGEHOG" R/2AB P/10**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 39</b> - MLS - HIGH ANGLE - SONIC STANDS AT HOME PLATE AND WATCHES THE BASEBALL FLY HIGH ABOVE THE OUTFIELD, CAMERA DOLLYING BACK AND CRANING UP.</p> <p>203-06</p>						
<p><b>SCENE 40</b> - FS - SONIC, LYING ON THE GRASS IN THE OUTFIELD, LOOKS UP AT THE O.S. BASEBALL.</p> <p>SONIC (as outfielder) (gasps)</p> <p>HE STANDS UP AND RUNS BG.</p> <p>206-03</p>						
<p><b>SCENE 41</b> - MLS - HIGH ANGLE - CAMERA CRANES UP AS SONIC RUNS BG ACROSS THE OUTFIELD.</p> <p>SONIC I got it, I got it, I got it!</p> <p>208-06</p>	202A	/206.4	208.6/	2.2	SONIC AS OUTFIELDER TO PLAYERS) I got it, I got it! (got it : i.e., 'will catch the ball') (Sonic dives to catch the ball, but misses it)	
<p><b>SCENE 42</b> FS - LOW ANGLE - SONIC RUNS FG AND DIVES FOR THE BASEBALL. THE BASEBALL LANDS IN FRONT OF HIM AND BOUNCES OUT OF FRAME. SONIC HITS THE GROUND.</p> <p>SONIC I don't got it.</p> <p>211-13</p>	202B	209.15	211.13/	1.14	SONIC AS OUTFIELDER TO PLAYERS) I don't got it. (incorrect grammar for, 'I haven't caught it.') (Sonic rapidly switches between various team positions for the entire play - as the third-base coach, he shouts encouragement to himself as the batter)	
<p><b>SCENE 43</b> - FS - SONIC DROPS THE BAT AT THE BATTER'S BOX AND RUNS TO FIRST BASE, CAMERA DOLLYING BACK.</p> <p>215-15</p>						
2AB - (71)						



"SONIC THE HEDGEHOG" R/2AB P/11

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 44</b> - FS - SONIC PICKS UP THE BASEBALL IN THE OUTFIELD, THEN THROWS IT BACK TOWARD THE INFIELD.</p> <p>219-04</p>						
<p><b>SCENE 45</b> - FS - SLOW MOTION - CAMERA DOLLIES IN AS SONIC, RUNNING PAST SECOND BASE, ELUDES THE ONCOMING BASEBALL.</p> <p>223-12</p>						
<p><b>SCENE 46</b> - MS - SONIC RUNS LFG TOWARD THIRD BASE AND RUNS OUT OF FRAME, CAMERA DOLLYING BACK.</p> <p>225-05</p>						
<p><b>SCENE 47</b> - FS - CAMERA DOLLIES IN AS SONIC, STANDING IN THE THIRD-BASE COACH'S BOX, GESTURES L TOWARDS O.S. HOME PLATE.</p> <p>SONIC (as third-base coach) Go home! Go...</p> <p>226-14</p>	202C	/225.6	226.14/	1.8	SONIC AS THIRD-BASE COACH TO BATTER) Go home! (i.e., 'Run to home plate!') (as the batter, Sonic rounds third base and heads for home plate - as the catcher, Sonic waits for the ball to be thrown to him)	
<p><b>SCENE 48</b> - FS - SONIC RUNS LFG AROUND THIRD BASE, CAMERA PANNING WITH HIM.</p> <p>SONIC (off) (as third-base coach) ...home!</p> <p>228-12</p>						
<p><b>SCENE 49</b> - MS - CAMERA DOLLIES IN AS SONIC, AS THE CATCHER, PREPARES TO CATCH THE BASEBALL.</p> <p>SONIC (as catcher) Come on.</p> <p>230-15</p>	202D	/228.15	230.15/	2.0	SONIC AS CATCHER TO BALL) Come on! (i.e., 'Come to me!') (Sonic, as the batter, slides into home plate a moment before Sonic, as the catcher, catches the ball - Sonic, as umpire, makes the call)	
						2AB - (72)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 50</b> - MCS - SONIC RUNS TOWARD THE PLATE, CAMERA DOLLYING BACK.</p> <p>SONIC (as batter) (strained groan, then a jumping yell - continues under following scenes)</p> <p>SONIC LEAPS INTO THE AIR.</p> <p>232-15</p>					
<p><b>SCENE 51</b> - MFS - SLOW MOTION - SONIC LEAPS L TOWARD THE PLATE. THE BASEBALL IS JUST IN FRONT OF HIM.</p> <p>234-00</p>					
<p><b>SCENE 52</b> - MCS - SONIC, AS THE CATCHER, CATCHES THE BASEBALL.</p> <p>236-00</p>					
<p><b>SCENE 53</b> - MCS - SONIC, AS THE BATTER, SLIDES ACROSS HOME PLATE AND EXITS. SONIC, AS THE CATCHER, THEN ENTERS BG AND TRIES TO TAG THE BATTER, BUT IS TOO LATE.</p> <p>237-15</p>					
<p><b>SCENE 54</b> - MCS - SONIC SIGNALS THAT THE RUNNER IS SAFE.</p> <p>SONIC (as umpire) Safe!</p> <p>239-14</p>	203.	238.10	239.14/	1.4	SONIC AS UMPIRE TO EVERYONE) Safe! (meaning he has successfully reached home plate and scored a run before being tagged "out") (Sonic then stands up as the batter and cheers)
<p><b>SCENE 55</b> - MCS - LOW ANGLE - SONIC SLIDES FG THROUGH THE DIRT, THEN STOPS AND SMILES. HE LEAPS INTO THE AIR.</p> <p>243-03</p>					
2AB - (73)					

"SONIC THE HEDGEHOG" R/2AB P/13

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 56</b> - MFS - SONIC LEAPS ONTO HIS FEET, PUNCHING THE AIR AND LOOKING AROUND.  SONIC (as batter again, laughing) Uh-huh, yes! Yes, yes, yes, yes! (quick breath) I did it! Did you see that? I did it, I...  <b>250-09</b>	204.	/243.6	247.8	4.2	SONIC AS BATTER TO EVERYONE) Uh-huh, yes! Yes, yes, yes! I did it! (did it : i.e., 'scored the winning run')
<b>SCENE 57</b> - MLS - SONIC STANDS BG AT THE PLATE ON THE EMPTY FIELD.  SONIC ...did it.  <b>255-15</b>	205.	248.0 (over scene end)	252.4	4.4	SONIC AS BATTER TO EVERYONE) Did you see that? I did it. I did it. (Sonic looks out at the empty field and bleachers and quiets down as he realizes he is actually all alone)
<b>SCENE 58</b> - MCS - SONIC LOOKS AROUND THE FIELD.  <b>259-02</b>					
<b>SCENE 59</b> - FS - SONIC'S POV - THE BLEACHERS ARE EMPTY.  <b>261-10</b>					
<b>SCENE 60</b> - MCS - SONIC LOOKS SADLY LFG AT THE O.S. BLEACHERS. HE THEN LOOKS RFG AT THE O.S. DUGOUT.  <b>263-11</b>					
<b>SCENE 61</b> - FS - SONIC'S POV - THE DUGOUT IS EMPTY.  <b>266-04</b>	206.	271.8	274.6	2.14	SONIC TO HIMSELF) (sadly) I really am alone.
<b>SCENE 62</b> - MCS - CAMERA DOLLIES IN SLIGHTLY AS SONIC HANGS HIS HEAD AND LOWERS HIS HAND TO HIS SIDE.  SONIC (sadly) I really am alone. All alone.  HE WALKS FG.  <b>276-13</b>	207.	275.10 (over scene end)	279.4	3.10	SONIC TO HIMSELF) All alone. Forever. (he works out his anguish by running around the diamond multiple times at supersonic speed, and this starts to create a crackling energy field - when he reaches the end of his run, he leaps into the air, and this causes the energy field to become a huge blue sonic wave that explodes all the lights and causes a blackout in Green Hills - the wave continues to spread until it blacks out the entire Pacific Northwest region)
2AB - (74)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 63</b> - MFS - SONIC WALKS FG, CAMERA DOLLYING BACK WITH HIM.</p> <p>SONIC Forever.</p> <p>HE TAKES OFF HIS BATTER'S HELMET AND DROPS IT ON THE GROUND.</p> <p>281-08</p> <p><b>SCENE 64</b> - MLS - HIGH ANGLE - SONIC STARTS TO RUN AROUND THE BASES AT SUPERSPEED.</p> <p>286-08</p> <p><b>SCENE 65</b> - MCS - HIGH ANGLE - SONIC (FACE OFF) RUNS REPEATEDLY FASTER AND FASTER OVER ONE OF THE BASES, CAMERA DOLLYING IN.</p> <p>290-04</p> <p><b>SCENE 66</b> - MS - SONIC RUNS FG AROUND THE BASES AT SUPERSPEED, CAMERA DOLLYING BACK.</p> <p>294-01</p> <p><b>SCENE 67</b> - MFS - SONIC RUNS AROUND THE BASES AT SUPERSPEED.</p> <p>297-14</p> <p><b>SCENE 68</b> - MCS - SONIC RUNS FG AROUND THE BASES AT SUPERSPEED, CAMERA DOLLYING BACK.</p> <p>301-08</p> <p><b>SCENE 69</b> - MCS - SONIC RUNS FASTER AND FASTER R AROUND THE BASES, CAMERA DOLLYING WITH HIM. A CRACKLING ENERGY FIELD STARTS TO BUILD UP AROUND HIM.</p> <p>303-05</p>		
2AB - (75)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 70</b> - MS - SONIC (FACE OFF) RUNS FASTER AND FASTER AROUND THE FIELD, DIGGING A TRENCH IN THE GROUND AS HE RUNS.</p> <p>SONIC (face off) (frantic panting and grunting - continues under following scene)</p> <p>306-09</p> <p><b>SCENE 71</b> - MCS - SONIC RUNS FG, CAMERA DOLLYING BACK WITH HIM. THE ENERGY FIELD STARTS TO EXPAND AROUND HIM.</p> <p>SONIC (final yell - continues under following scenes)</p> <p>310-14</p> <p><b>SCENE 72</b> - FS - SONIC LEAPS R INTO THE AIR, CAMERA DOLLYING WITH HIM. SCENE CHANGES TO SLOW MOTION AS THE ENERGY FIELD BECOMES A HUGE SONIC BLUE WAVE.</p> <p>312-03</p> <p><b>SCENE 73</b> - MLS - HIGH ANGLE - ALL THE LIGHTS AROUND THE BASEBALL FIELD EXPLODE.</p> <p>313-12</p> <p><b>SCENE 74</b> - MFS - THE LIGHTS AROUND THE BASEBALL FIELD EXPLODE.</p> <p>314-10</p> <p><b>SCENE 75</b> - MLS - HIGH ANGLE - THE SONIC BLUE WAVE MOVES BG, CAMERA TILTING UP. ALL THE LIGHTS IN GREEN HILLS START TO SHUT DOWN.</p> <p>318-02</p>		
2AB - (76)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 76</b> - EXT. GREEN HILLS STREETS - NIGHT - FS - ALL THE LIGHTS ON MAIN STREET TURN OFF.</p> <p>321-00</p>						
<p><b>SCENE 77</b> - MLS - THE SONIC BLUE WAVE CONTINUES TO KNOCK OUT LIGHTS IN CITIES AND TOWNS BEYOND GREEN HILLS.</p> <p>324-12</p>						
<p><b>SCENE 78</b> - MLS - HIGH ANGLE - CAMERA DOLLIES BACK AS A SATELLITE ENTERS L AND THE SONIC BLUE WAVE KNOCKS OUT POWER IN THE SATELLITE AS IT FLIES R OUT OF FRAME. THE SONIC BLUE WAVE CONTINUES TO SPREAD ACROSS THE COUNTRYSIDE, KNOCKING OUT ELECTRICAL TOWERS ON THE GROUND AS WELL.</p> <p>330-04</p>						
<p><b>SCENE 79</b> - EXT. BASEBALL FIELD - NIGHT - MS - LOW ANGLE - SONIC STANDS ON THE DARKENED FIELD AND LOOKS AROUND WITH DISMAY.</p> <p>SONIC (worriedly) I'm sure no one noticed that giant blue explosion, right?</p> <p>HE SUPERSPEEDS L OUT OF FRAME.</p> <p>336-10</p>	208.	330.12	335.12	5.0	SONIC TO HIMSELF) (hopefully) I'm sure no one noticed that giant blue explosion, right? (Sonic darts off the field - meanwhile, Wade is doing overnight duty at the sheriff's station - seeing dozens of calls flashing on the station telephone, he calls Tom on his own cell phone - Tom, who is at home, answers)	
<p><b>SCENE 80</b> - INT. SHERIFF'S OFFICE - NIGHT - MCS - ALL THE LINES ON THE TELEPHONE ARE FLASHING.</p> <p>339-10</p>						
<p><b>SCENE 81</b> - MCS - LOW ANGLE - WADE, SITTING AT A DESK, STARES DOWN AT THE TELEPHONE.</p> <p>345-10</p>						
						2AB - (77)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 82</b> - INT. TOM &amp; MADDIE'S HOUSE/ LIVING ROOM - NIGHT - MS - TOM, WALKING AROUND THE DARK, LOOKS AT HIS BUZZING CELL PHONE</p> <p>TOM (soft grunting)</p> <p>348-04</p>		
<p><b>SCENE 83</b> - MCS - HIGH ANGLE - TOM (OUT OF FOCUS) LOOKS DOWN AT HIS CELL PHONE. THE CALLER ID READS:</p> <p>Wade</p> <p>350-04</p>		
<p><b>SCENE 84</b> - MFS - TOM ANSWERS THE CELL PHONE.</p> <p>TOM (into cell phone) Hey, Wade.</p> <p>352-05</p>	209.	<p>351.8 356.2 4.10 TOM TO WADE (into phone), THEN (over scene end) WADE TO TOM) (into phone) -Hey, Wade. -Hi, Tom. Wade here. (note humor of Wade identifying himself even after Tom has greeted him by name)</p>
<p><b>SCENE 85</b> - INT. SHERIFF'S OFFICE - NIGHT - MS - WADE TALKS INTO HIS CELL PHONE, IGNORING THE OFFICE DESK TELEPHONE, WHERE THE LINES CONTINUE TO RING.</p> <p>WADE (into cell phone) Hi, Tom. Uh, Wade here. (nervous chuckle and breath) <u>What</u> is go-...</p> <p>357-07</p>	210.	<p>356.10 359.2 2.8 WADE TO TOM) (into phone) (over scene end) <u>What</u> is going on? (Tom walks around the house, trying the light switches)</p>
<p><b>SCENE 86</b> - INT. TOM &amp; MADDIE'S HOUSE/ LIVING ROOM - NIGHT - MS - TOM, HOLDING HIS CELL PHONE, FLIPS A LIGHT SWITCH SEVERAL TIMES.</p> <p>WADE (over cell phone) ...-ing on?</p>		
2AB - (78)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 86 - (CONTINUED)</b>						
TOM (into cell phone) Well, gosh, I think the power's out.	211.	359.6	361.14/	2.8	TOM TO WADE) (into phone) Well, gosh, I think the power's out. (gosh : mild interjection of dismay) (said with mild sarcasm, implying that "what is going on" is obvious)	
TOM WALKS R, CAMERA PANNING WITH HIM.						
WADE (over cell phone) You know...						
<b>362-01</b>	212.	/362.2	367.2	5.0	WADE TO TOM) (into phone) Duhr! The lights are out. The whole town is freaking out. (Duhr : variation on, 'Duh', an interjection used to express annoyance at a statement that is blatantly obvious - note humor of Wade not perceiving Tom's sarcasm) (freaking out : slang for, 'going crazy' - 'panicking' - referring to all the incoming calls)	
<b>SCENE 87 - INT. SHERIFF'S OFFICE - NIGHT - MCS - LOW ANGLE - WADE TALKS INTO HIS CELL PHONE.</b>						
WADE (into cell phone) ...duhr! The lights are out. The, the whole town is freaking out. (quick breath) What, what should I do?						
TOM (over cell phone) Okay, relax.	213.	367.8	370.2/	2.10	WADE TO TOM) (into phone), THEN TOM TO WADE) (over phone) -What should I do? -Relax. (Relax : to appear in Italics)	
<b>370-05</b>						
<b>SCENE 88 - INT. TOM &amp; MADDIE'S HOUSE/ KITCHEN - NIGHT - MFS - TOM TALKS INTO THE CELL PHONE AS HE WALKS RFG AROUND THE KITCHEN, CAMERA DOLLYING R.</b>	214.	/370.6	377.1	6.11	TOM TO WADE) (into phone) Take a deep breath, call Gil, see if they can locate the downed line. (Gil : presumably the person in charge at the local power company) (downed : fallen or disabled) (line : power line)	
TOM (into cell phone) Take a deep breath, call Gil, see if they can locate the downed line. <u>And</u> then...call Zim and see if he can get his generator over to the Super Q so the food stays fresh.						
TOM TURNS AND WALKS L, CAMERA PANNING WITH HIM.	215.	377.8	383.12	6.4	TOM TO WADE) (into phone) Then call Zim and see if he can get his generator over to the Super Q so the food stays fresh. (Zim : presumably short for, 'Zimmer' - note that Farmer Zimmer is a character who will appear later in the film) (Super Q : name of a local supermarket)	
WADE (over cell phone) (noting it down) Call... (inhales)						
TOM LOOKS FG AT AN O.S. QUILL, THEN STOPS. <b>384-06</b>	216. <i>ITAL</i>	384.0 (over scene end)	386.12/	2.12	WADE TO TOM) (over phone) <i>Call Zim...</i> (note that Wade is speaking slowly, as if writing this down)	
						2AB - (79)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 89</b> - MCS - ONE OF SONIC'S QUILLS IS ON THE COUNTER. THE QUILL IS GLOWING.</p> <p>WADE (over cell phone) ...uh, Zim... (inhales)</p> <p style="text-align: right;"><b>386-13</b></p>						
<p><b>SCENE 90</b> - MCS - TOM, WALKING FG, PEERS CURIOUSLY RFG AT THE O.S. GLOWING QUILL.</p> <p>WADE (over cell phone) ...<u>before</u> Gil? Call Gil-- W-, hello?</p> <p>TOM (into cell phone) I'll call ya back.</p> <p>WADE (over cell phone) Wait, wait, wait.</p> <p style="text-align: right;"><b>393-04</b></p>	<p>217. <i>ITAL</i></p>	<p>387.4</p>	<p>389.8</p>	<p>2.4</p>	<p>WADE TO TOM) (over phone) ...<u>before</u> Gil? (note humor of Wade immediately getting Tom's directions reversed and barely remembering them) (as he walks into the kitchen, Tom sees something that disturbs him)</p>	
<p><b>SCENE 91</b> - INT. SHERIFF'S OFFICE - NIGHT - MCS - WADE GESTURES FRANTICALLY AS HE TALKS INTO THE CELL PHONE.</p> <p>WADE (into cell phone) Wait, hello? Was that the end of the instructions? Ohh! (inhales deeply, dismayed)</p> <p>WADE HANGS UP THE CELL PHONE, THEN LOOKS NERVOUSLY AROUND THE OFFICE.</p> <p>WADE (cont'd) (to himself) Okay, all right, uhh, you can do this. (exhales)</p> <p style="text-align: right;"><b>403-08</b></p>	<p>218.</p>	<p>390.0</p>	<p>392.14</p>	<p>2.14</p>	<p>WADE TO TOM (over phone), THEN TOM TO WADE) (into phone) -Call Gil-- Hello? -I'll call you back. (Call...Hello? : to appear in Italics)</p>	
	<p>219.</p>	<p>/393.5</p>	<p>397.1</p>	<p>3.12</p>	<p>WADE TO TOM) (into phone) Wait! Hello? Was that the end of the instructions? (Tom hangs up on Wade)</p>	
	<p>220.</p>	<p>399.2</p>	<p>403.6/</p>	<p>4.4</p>	<p>WADE TO HIMSELF) (nervously) Okay, all right. You can do this. (do this : i.e., 'handle this blackout situation')</p>	
2AB - (80)						

"SONIC THE HEDGEHOG" R/2AB P/20

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 92</b> - MS - WADE GESTURES TOWARD HIMSELF.  WADE (inhales) What was the first thing he said to do? (pauses, then inhales) Right. Relax.  WADE LEANS BACK IN HIS CHAIR, IGNORING THE RINGING TELEPHONE LINES.  <b>416-02</b>	221.	404.10	409.4	4.10	WADE TO HIMSELF) What was the first thing he said to do? (he : Tom) (Wade pauses, trying to remember)	
<b>SCENE 93</b> - INT. TOM & MADDIE'S HOUSE/ KITCHEN - NIGHT - MCS - TOM STEPS FG TOWARD THE O.S. COUNTER.  <b>418-02</b>	222.	411.14	415.2	3.4	WADE TO HIMSELF) (remembering) Right. Relax. (note humor of Wade coming to this conclusion, which allows him to do nothing at all, when all Tom said in this regard was to "take a deep breath") (back at Tom's house, we see that what Tom has seen is one of Sonic's glowing quills lying on the kitchen counter)	
<b>SCENE 94</b> - MCS - HIGH ANGLE - TOM (FACE OFF) PUSHES ASIDE SOME OBJECTS IN FRONT OF THE GLOWING QUILL.  <b>423-03</b>	223.	(OUT)				
<b>SCENE 95</b> - MCS - LOW ANGLE - TOM STARES DOWN AT THE O.S. QUILL.  <b>428-02</b>	224.	(OUT)				
<b>SCENE 96</b> - MCS - HIGH ANGLE - TOM (FACE OFF) PICKS UP THE GLOWING QUILL. CAMERA TILTS UP TO REVEAL HIS FACE AS HE LOOKS AT THE QUILL WITH CONFUSION.  <b>444-03</b>						
<b>SCENE 97</b> - EXT. PENTAGON - WASHINGTON, D.C. - NIGHT - AERIAL SHOT - MLS - CAMERA FLIES IN ON THE PENTAGON.  COMMANDER WALTERS (voice over) Twenty minutes ago...  <b>446-13</b>	225. ITAL	444.15	446.13/	1.14	WALTERS TO GROUP) (voice over) Twenty minutes ago... (meanwhile at the Pentagon, the Joint Chiefs of Staff have called a meeting, led by Commander Walters, the head of the National Security Agency)	
2AB - (81)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 98</b> - INT. PENTAGON/ CONFERENCE ROOM - NIGHT - MS - THE JOINT CHIEFS OF STAFF SIT DOWN AT THE TABLE. <b>COMMANDER WALTERS</b>, THE HEAD OF THE NATIONAL SECURITY AGENCY, SITS BG AT THE HEAD OF THE TABLE AND LOOKS AT THEM. THE WALL EMBLEM READS:</p> <p>*** THE PENTAGON ***</p> <p>WASHINGTON D.C.</p> <p>THE UNITED STATES OF AMERICA</p> <p>COMMANDER WALTERS (quick breath) ...an energy surge knocked out power a-...</p> <p><b>450-02</b></p>					
<p><b>SCENE 99</b> - MS - COMMANDER WALTERS LOOKS FG AT THE O.S. CHIEFS-OF-STAFF.</p> <p>COMMANDER WALTERS ...-cross the entire Pacific Northwest.</p> <p><b>452-07</b></p>	227.	447.3 (over scene end)	452.7/ (over scene end)	5.4	WALTERS TO GROUP) ...an energy surge knocked out power across the entire Pacific Northwest.
<p><b>SCENE 100</b> - MCS - THE <b>NAVY CHIEF-OF-STAFF</b> LOOKS RFG AT O.S. COMMANDER WALTERS.</p> <p>COMMANDER WALTERS (off) What do we know?</p> <p>NAVY CHIEF-OF-STAFF Well, our first instinct was it was an E.M.P. But electromagnetic pulses don't have <u>that</u>...</p> <p><b>462-01</b></p>	228.	458.11 (over scene end)	462.14 (over scene end)	4.3	NAVY CHIEF-OF-STAFF TO WALTERS) But electromagnetic pulses don't have that kind of power. (that kind of : i.e., 'so great' - 'so much')
<p><b>SCENE 101</b> - MCS - COMMANDER WALTERS LOOKS LFG AT THE O.S. NAVY CHIEF-OF-STAFF.</p> <p>NAVY CHIEF-OF-STAFF (off) ...kinda power.</p> <p>ARMY CHIEF-OF-STAFF (off) NASA has ruled out...</p> <p><b>464-09</b></p>	229.	463.2 (over scene end)	466.10 (over scene end)	3.8	ARMY CHIEF-OF-STAFF TO WALTERS) NASA has ruled out meteor strikes or solar flares. (NASA : acronym for, 'National Aeronautics and Space Administration', the federal agency that is responsible for aerospace research, aeronautics, and the civilian space program) (solar flare : brief eruption of intense high-energy radiation from the sun's surface, associated with sunspots and causing electromagnetic disturbances on Earth)
2AB - (82)					

"SONIC THE HEDGEHOG" R/2AB P/22

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 102</b> - MCS - THE <b>ARMY CHIEF-OF-STAFF</b> LOOKS RFG AT O.S. COMMANDER WALTERS.</p> <p>ARMY CHIEF-OF-STAFF ...meteor strikes or solar flares.</p> <p>SENIOR AIDE (off) The De-...</p> <p style="text-align: right;"><b>467-01</b></p>	230.	466.14 (over scene end)	470.14	4.0	SENIOR AIDE TO WALTERS) The Department of Energy says it's not a power-plant malfunction.
<p><b>SCENE 103</b> - MCS - PAST COMMANDER WALTERS, RFG, TO A FEMALE <b>SENIOR AIDE</b>, WHO LOOKS AT HIM.</p> <p>SENIOR AIDE ...-partment of Energy says it's not a power-plant malfunction.</p> <p>COMMANDER WALTERS LEANS BACK OUT OF FRAME.</p> <p>COMMANDER WALTERS (off) (overlapping) (inhales) Well...</p> <p style="text-align: right;"><b>471-11</b></p>	231.	471.2 (over scene end)	475.1/	3.15	WALTERS TO GROUP) Well, sounds like we're really good at figuring out what it wasn't. (said with irritable sarcasm)
<p><b>SCENE 104</b> - MS - COMMANDER WALTERS SHAKES HIS HEAD FG AT THE O.S. CHIEFS-OF-STAFF.</p> <p>COMMANDER WALTERS ...sounds like we're really good at figuring out what it wasn't.</p> <p>ARMY CHIEF-OF-STAFF (off) This...</p> <p style="text-align: right;"><b>475-04</b></p>					
<p><b>SCENE 105</b> - MCS - THE <b>ARMY CHIEF-OF-STAFF</b> LOOKS RFG AT O.S. COMMANDER WALTERS.</p> <p>ARMY CHIEF-OF-STAFF ...could be a prelude to a larger attack.</p> <p style="text-align: right;"><b>478-13</b></p>	232.	/475.5	478.10/	3.5	ARMY CHIEF-OF-STAFF TO WALTERS) This could be a prelude to a larger attack.
2AB - (83)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 106</b> - MCS - COMMANDER WALTERS LOOKS RFG AT O.S. ARMY CHIEF-OF-STAFF.</p> <p>ARMY CHIEF-OF-STAFF (off) I'm suggesting we...</p> <p style="text-align: right;"><b>480-02</b></p> <p><b>SCENE 107</b> - MCS - THE ARMY CHIEF-OF-STAFF LOOKS FG AT THE OTHER O.S. CHIEFS-OF-STAFF.</p> <p>ARMY CHIEF-OF-STAFF ...scramble the Fifth and Sixth Regiment.</p> <p>COMMANDER WALTERS (off) No, no...</p> <p style="text-align: right;"><b>482-11</b></p> <p><b>SCENE 108</b> - MS - COMMANDER WALTERS GESTURES RFG AT THE O.S. CHIEFS-OF-STAFF.</p> <p>COMMANDER WALTERS ...no, no. This needs a much more sophisticated mind. (inhales deeply) Someone who understands techno-...</p> <p style="text-align: right;"><b>490-01</b></p> <p><b>SCENE 109</b> - MCS - THE ARMY CHIEF-OF-STAFF LOOKS LFG AT O.S. COMMANDER WALTERS.</p> <p>COMMANDER WALTERS (off) ...-logy.</p> <p>ARMY CHIEF-OF-STAFF You want to send in a lab rat?</p> <p>COMMANDER WALTERS (off) Not...</p> <p style="text-align: right;"><b>492-15</b></p>	<p>233.</p> <p>234.</p> <p>235.</p>	<p>/478.14 482.8/ (over scene end)</p> <p>/482.12 490.1/ (over scene end)</p> <p>490.8 494.12 (over scene end)</p>	<p>3.10</p> <p>7.5</p> <p>4.4</p>	<p>ARMY CHIEF-OF-STAFF TO WALTERS) I'm suggesting we scramble the Fifth and Sixth Regiment. (scramble : issue an emergency order to have fighter aircraft to take off immediately) (Fifth and Sixth Regiment : i.e., 'Fifth and Sixth Regiments' - infantry regiments of the U.S. Marine Corps)</p> <p>WALTERS TO GROUP) No. This needs a much more sophisticated mind. Someone who understands technology.</p> <p>ARMY CHIEF-OF-STAFF TO WALTERS, THEN WALTERS TO ARMY CHIEF-OF-STAFF) -You want to send in a lab rat? -Not just any lab rat. (lab rat : pejorative slang term for a graduate student or post-doctorate whose focus on academic research virtually excludes personal and familial relationships - here implying a scientist or technician with no interpersonal or diplomatic skills)</p>	
2AB - (84)					

"SONIC THE HEDGEHOG" R/2AB P/24

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 110</b> - MCS - COMMANDER WALTERS GESTURES RFG AT THE O.S. ARMY CHIEF-OF-STAFF.  COMMANDER WALTERS ...just any lab rat. A lab rat with teeth.  <b>497-05</b>	236.	495.2	497.2/	2.0	WALTERS TO ARMY CHIEF-OF-STAFF) A lab rat with teeth. (with teeth : implying someone who is very tough and highly aggressive) (the Air Force Chief-Of-Staff reacts warily)	
<b>SCENE 111</b> - MCS - THE <b>AIR FORCE CHIEF-OF-STAFF</b> LOOKS NERVOUSLY RFG AT COMMANDER WALTERS.  AIR FORCE CHIEF-OF-STAFF You're not suggestin' who I think you're suggestin'.  <b>500-11</b>	237.	/497.6	500.8/	3.2	AIR FORCE CHIEF-OF-STAFF TO WALTERS) You're not suggesting who I think you're suggesting.	
<b>SCENE 112</b> - MS - COMMANDER WALTERS, BG, GESTURES AT THE AIR FORCE CHIEF-OF-STAFF, WHO SITS L AMIDST THE CHIEFS-OF-STAFF.  COMMANDER WALTERS I know, he's a little weird.  <b>502-02</b>	238.	/500.12	503.6/ (over scene end)	2.10	WALTERS TO AIR FORCE CHIEF-OF-STAFF, THEN AIR FORCE CHIEF-OF-STAFF TO WALTERS) -I know, he's a little weird. - <u>Weird</u> ?! (Weird?! : implying that "Weird" is an understatement)	
<b>SCENE 113</b> - MCS - THE AIR FORCE CHIEF-OF-STAFF LOOKS RFG AT O.S. COMMANDER WALTERS WITH DISBELIEF.  AIR FORCE CHIEF-OF-STAFF <u>Weird</u> ?!  ARMY CHIEF-OF-STAFF (off) (overlapping) No...  <b>503-07</b>						
<b>SCENE 114</b> - MCS - THE ARMY CHIEF-OF-STAFF SHAKES HS HEAD.  ARMY CHIEF-OF-STAFF ...no. No way.  AIR FORCE CHIEF-OF-STAFF (off) (overlapping) He's a psy-...  <b>505-03</b>	239.	/503.10	507.3/ (over scene end)	3.9	ARMY CHIEF-OF-STAFF TO WALTERS, THEN AIR FORCE CHIEF-OF-STAFF TO WALTERS) -No. No way. -He's a psychological tire fire! (No way : i.e., 'Not a possibility' - 'We cannot authorize that') (tire fire : rhyming colloquial term for, 'out of control, dangerous, and noxious person or event')	
						2AB - (85)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 115</b> - MS - THE AIR FORCE CHIEF-OF-STAFF, SITTING R AMIDST THE CHIEFS-OF-STAFF, SHAKES HIS HEAD.</p> <p>AIR FORCE CHIEF-OF-STAFF ...-chological tire fire!</p> <p style="text-align: right;"><b>507-06</b></p>						
<p><b>SCENE 116</b> - MS - COMMANDER WALTERS GESTURES FG AT THE O.S. CHIEFS-OF-STAFF.</p> <p>COMMANDER WALTERS But he's also brilliant. Five P.H.D.s, I.Q. off the charts. (quick breath) And his (quick breath) drone tech is, is, is revolutiona-...</p> <p style="text-align: right;"><b>516-12</b></p>	240.	/507.7	512.7	5.0	WALTERS TO GROUP) But he's also brilliant. Five PhD's, IQ off the charts. (PhD - abbreviation for, 'Doctor of Philosophy', the highest possible university degree) (IQ : abbreviation for, 'Intelligence Quotient', a total score derived from several standardized tests designed to assess human intelligence) (off the charts : colloquial for, 'higher than the normal range of measurement' - 'far beyond normal')	
<p><b>SCENE 117</b> - MCS - THE ARMY CHIEF-OF-STAFF LOOKS LFG AT O.S. COMMANDER WALTERS WITH DISBELIEF.</p> <p>COMMANDER WALTERS (off) ...-ry!</p> <p>ARMY CHIEF-OF-STAFF You're sure he can handle this?</p> <p>COMMANDER WALTERS (off) He...</p> <p style="text-align: right;"><b>519-11</b></p>	241.	512.12	516.12/	4.0	WALTERS TO GROUP) And his drone tech is revolutionary! (drone : remote-controlled pilotless aircraft or missile) (drone tech : short for, 'drone technology' - referring to drones he has designed for personal use) (revolutionary : highly advanced over normal drone technology)	
<p><b>SCENE 118</b> - MCS - COMMANDER WALTERS LOOKS RFG AT THE ARMY CHIEF-OF-STAFF</p> <p>COMMANDER WALTERS ...has a perfect operations record. (quick breath) Remember the coup in Pakistan?</p> <p style="text-align: right;"><b>524-12</b></p>	242.	/517.0	519.8/	2.8	ARMY CHIEF-OF-STAFF TO WALTERS) You're sure he can handle this?	
	243.	/519.12	522.12	3.0	WALTERS TO ARMY CHIEF-OF-STAFF) He has a perfect operations record. (operations : military action, mission, or maneuver including its planning and execution)	
	244.	523.0 (over scene end)	525.8/	2.8	WALTERS TO ARMY CHIEF-OF-STAFF, THEN ARMY CHIEF-OF-STAFF TO WALTERS) -Remember the coup in Pakistan? -No.	
						2AB - (86)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 119</b> - MCS - THE ARMY CHIEF-OF-STAFF SHAKES HIS HEAD LFG AT O.S. COMMANDER WALTERS.</p> <p>ARMY CHIEF-OF-STAFF No.</p> <p>COMMANDER WALTERS (off) Or...</p> <p style="text-align: right;"><b>525-11</b></p>		
<p><b>SCENE 120</b> - MS - COMMANDER WALTERS GESTURES RFG AT THE O.S. ARMY CHIEF-OF-STAFF.</p> <p>COMMANDER WALTERS ...the uprising in Azerbaijani-...</p> <p style="text-align: right;"><b>528-00</b></p>	245.	<p>/525.12 529.14/ 4.2 (over scene end)</p> <p>WALTERS TO ARMY CHIEF-OF-STAFF, THEN NAVY CHIEF-OF-STAFF TO WALTERS) -Or the uprising in Azerbaijanistan? -That's not even a country. (Azerbaijanistan : note that this is a fictional country, with a name that is very similar to Azerbaijan [a country in the South Caucasus region of Eurasia at the crossroads of Eastern Europe and Western Asia])</p>
<p><b>SCENE 121</b> - MCS - THE NAVY CHIEF-OF-STAFF SHAKES HIS HEAD RFG AT O.S. COMMANDER WALTERS.</p> <p>COMMANDER WALTERS (off) ...-stan?</p> <p>NAVY CHIEF-OF-STAFF That's not even a country.</p> <p>COMMANDER WALTERS (off) Ex-...</p> <p style="text-align: right;"><b>530-01</b></p>	246.	<p>/530.2 534.8/ 4.6 (over scene end)</p> <p>WALTERS TO NAVY CHIEF-OF-STAFF) Exactly. And you can thank Robotnik for that. (Exactly : implying that a successful secret operation prevented the formation of the country of Azerbaijanistan) (Robotnik : the name of the technology expert Walters wants to head up this operation - note that this is the name of the antagonist that players try to defeat in the "Sonic the Hedgehog" video game - note that '-nik' is a suffix used in names to suggest that the person has a strong association with the word which precedes it - here meaning that Robotnik is a person heavily involved with robots and robotic technology)</p>
<p><b>SCENE 122</b> - MFS - COMMANDER WALTERS, SITTING BG AMIDST THE CHIEFS-OF-STAFF, POINTS AT THE NAVY CHIEF-OF-STAFF, WHO SITS L.</p> <p>COMMANDER WALTERS ...-actly.</p> <p style="text-align: right;"><b>531-04</b></p>		
2AB - (87)		



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 123</b> - MS - COMMANDER WALTERS, SITTING BG AMIDST THE CHIEFS-OF-STAFF, LOOKS LFG AT THE NAVY CHIEF-OF-STAFF.</p> <p>COMMANDER WALTERS (quick breath) And you can thank Robotnik for that.</p> <p><b>534-11</b></p>					
<p><b>SCENE 124</b> - MS - THE AIR FORCE CHIEF-OF-STAFF, SITTING L AMIDST THE CHIEFS-OF-STAFF, LOOKS RFG AT COMMANDER WALTERS WITH DISBELIEF.</p> <p>AIR FORCE CHIEF-OF-STAFF I can't believe you're bringin' that freak into this.</p> <p><b>539-08</b></p>	247.	/534.12	539.8/	4.12	<p>AIR FORCE CHIEF-OF-STAFF TO WALTERS) I can't believe you're bringing that freak into this. (freak : bizarre individual)</p>
<p><b>SCENE 125</b> - MCS - COMMANDER WALTERS LOOKS UP.</p> <p>COMMANDER WALTERS (inhales) Neither can I. (exhales) But...we have no choice.</p> <p><b>546-10</b></p>	248.	540.2	543.8	3.6	<p>WALTERS TO AIR FORCE CHIEF-OF-STAFF) Neither can I, but...</p>
<p><b>SCENE 126</b> - EXT. BASEBALL FIELD - GREEN HILLS - DAY - MLS - CAMERA DOLLIES L AND PANS R ON A SQUADRON OF SOLDIERS, WHO HAVE TAKEN OVER THE BASEBALL FIELD AND TURNED IT INTO A BASE OF OPERATIONS.</p> <p>SOLDIERS (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>MALE SOLDIER #1 (off) (low) We got third quadrant set up!</p> <p>MALE SOLDIER #2 (off) (overlapping) (low) Roger that. We're still showing negative on the Geiger counters.</p> <p><b>552-00</b></p>	249.	544.4	546.10/	2.6	<p>WALTERS TO GROUP) ...we have no choice. (the next day, military units have taken control of the Green Hills baseball diamond and are using it as a base of operations - a huge black mobile laboratory drives onto the diamond, accompanied by a caravan of black SUVs - the mission commander, Major Bennington, turns to see the mobile lab and reacts with shock and dismay)</p>
	250.	(OUT)			
					2AB - (88)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 127</b> - MS - CAMERA DOLLIES IN AS SCIENTISTS IN HAZMAT SUITS RUN TESTS ON THE FIELD.</p> <p>MALE SOLDIER #3 (off) (low) Robo-team, on the double!</p> <p>MALE SOLDIER #4 (off) (overlapping) (low) No contact!</p> <p>556-03</p> <p><b>SCENE 128</b> - MLS - CAMERA DOLLIES L AS A HUGE MOBILE LABORATORY TURNS AND MOVES FG ONTO THE FIELD. MANY TENTS HAVE BEEN SET UP IN FG AS SOLDIERS ARE ALL AROUND THE FIELD.</p> <p>FEMALE SOLDIER #1 (off) (low) Go with the field test!</p> <p>MALE SOLDIER #5 (off) (low) Yeah, it's comin' up!</p> <p>MALE SOLDIER #6 (face obscured) (low) Fall back, gentlemen.</p> <p>563-03</p> <p><b>SCENE 129</b> - MS - CAMERA DOLLIES IN AS <b>MAJOR BENNINGTON</b>, THE COMMANDER, HANDS A CONTAINER TO A <b>FEMALE OFFICER</b>, WHO WALKS BG.</p> <p>FEMALE OFFICER (face obscured) (low) (to Bennington) Yes, Major, I'll log it.</p> <p>MAJOR BENNINGTON, HEARING THE SOUND OF THE MOBILE LABORATORY, TURNS FG.</p> <p>568-14</p> <p><b>SCENE 130</b> - FS - THE MOBILE LABORATORY MOVES L ONTO THE FIELD, CAMERA PANNING WITH IT. A LONG LINE OF BLACK SPORT UTILITY VEHICLES FOLLOWS THE LAB ONTO THE FIELD.</p> <p>571-12</p>		
2AB - (89)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 131</b> - FS - CAMERA DOLLIES IN AS THE MOBILE LABORATORY STOPS IN THE FIELD. CAMERA MOVES IN ON A SENSOR ON THE FRONT OF THE LAB.</p> <p style="text-align: right;"><b>583-07</b></p>					
<p><b>SCENE 132</b> - MCS - CAMERA DOLLIES IN ON MAJOR BENNINGTON, WHO TURNS AND STARES FG AT THE O.S. MOBILE LABORATORY. THE PATCHES ON HIS UNIFORM READ:</p> <p style="padding-left: 40px;">BENNINGTON    U.S. ARMY</p> <p>MAJOR BENNINGTON LOOKS AT THE MOBILE LABORATORY WITH SURPRISE.</p> <p>MAJOR BENNINGTON What the...?</p> <p style="text-align: right;"><b>586-06</b></p>	251.	584.14	586.6/	1.8	<p>BENNINGTON TO HIMSELF) What the...? (note that Bennington trails off before presumably saying, 'What the heck?', a colloquial expression of confusion) (the door of the mobile lab opens and the highly eccentric-looking Dr. Ivo Robotnik emerges - his sleek male aide, Agent Stone, emerges from one of the SUVs, and together they approach Major Bennington)</p>
<p><b>SCENE 133</b> - MS - CAMERA TILTS DOWN AS A RAMP OPENS ON THE SIDE OF THE MOBILE LABORATORY. STAIRS OPEN FROM THE RAMP.</p> <p style="text-align: right;"><b>592-11</b></p>					
<p><b>SCENE 134</b> - MS - ROBOTNIK (FACE OFF) ENTERS THROUGH THE DOORWAY, THEN STOPS AT THE TOP OF THE STAIRS. CAMERA TILTS UP TO REVEAL HIS FACE.</p> <p style="text-align: right;"><b>598-11</b></p>					
<p><b>SCENE 135</b> - FS - ROBOTNIK STARTS TO WALK R DOWN THE STAIRS, CAMERA DOLLYING WITH HIM.</p> <p style="text-align: right;"><b>601-14</b></p>					
<p><b>SCENE 136</b> - MS - ROBOTNIK WALKS FG DOWN THE STAIRS, CAMERA DOLLYING BACK AND TILTING DOWN WITH HIM. HE STOPS AT THE BOTTOM OF THE STAIRS.</p> <p style="text-align: right;"><b>604-09</b></p>					
					2AB - (90)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 137</b> - MS - <b>AGENT STONE</b>, ONE OF ROBOTNIK'S AIDES, STEPS R OUT OF A SPORT UTILITY VEHICLE. MORE AGENTS GET OUT OF OTHER SPORT UTILITY VEHICLES.</p> <p style="text-align: right;"><b>607-11</b></p>					
<p><b>SCENE 138</b> - FS - ROBOTNIK WALKS LFG TOWARD MAJOR BENNINGTON (FACE OFF). AGENT STONE FOLLOWS ROBOTNIK.</p> <p style="text-align: right;"><b>610-10</b></p>					
<p><b>SCENE 139</b> - MFS - ROBOTNIK (FACE OFF) ENTERS RFG AND WALKS BG TOWARD MAJOR BENNINGTON, CAMERA DOLLYING IN. SOME SOLDIERS STAND GUARD IN BG.</p> <p style="text-align: right;"><b>613-14</b></p>					
<p><b>SCENE 140</b> - MCS - PAST MAJOR BENNINGTON, LFG, TO ROBOTNIK, WHO WALKS TOWARD HIM. AGENT STONE AND SOME OTHER AGENTS FOLLOW ROBOTNIK. ROBOTNIK, R, AND AGENT STONE, L, STOP IN FRONT OF MAJOR BENNINGTON.</p>					
<p>ROBOTNIK Are you in charge...</p> <p style="text-align: right;"><b>620-05</b></p>	252.	618.15	621.7 (over scene end)	2.8	ROBOTNIK TO BENNINGTON) Are you in charge here?
<p><b>SCENE 141</b> - MCS - PAST ROBOTNIK, RFG, TO MAJOR BENNINGTON, WHO LOOKS AT HIM.</p> <p>ROBOTNIK (face obscured) ...here?</p>					
<p>MAJOR BENNINGTON Yes, I am.</p>	253.	621.11	623.5/	1.10	BENNINGTON TO ROBOTNIK, THEN ROBOTNIK TO BENNINGTON) (interrupting) -Yes, I am. -Nope! (Nope! : colloquial for, 'No!') (Bennington tries to continue, but Robotnik interrupts him again)
<p>ROBOTNIK (interrupting) Nope!</p> <p style="text-align: right;"><b>623-07</b></p>					
2AB - (91)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 142</b> - MCS - PAST MAJOR BENNINGTON, LFG, TO ROBOTNIK, WHO LOOKS AT HIM.  MAJOR BENNINGTON (face obscured) (inhales) My--  ROBOTNIK (interrupting) Wrong!  <b>624-15</b>	254.	/623.9	624.15/	1.6	ROBOTNIK TO BENNINGTON) (interrupting) Wrong! (Bennington keeps trying to speak, but Robotnik keeps interrupting)	
<b>SCENE 143</b> - MCS - PAST ROBOTNIK, RFG, TO MAJOR BENNINGTON, WHO TRIES TO SPEAK.  MAJOR BENNINGTON --name--  ROBOTNIK (face obscured) (interrupting) I'm in charge!  MAJOR BENNINGTON --is Major--  ROBOTNIK (face obscured) (interrupting) Me!  <b>629-03</b>	255.     256.	/625.3     627.7	627.3     629.3/	2.0     1.12	BENNINGTON TO ROBOTNIK, THEN ROBOTNIK TO BENNINGTON) (interrupting) -My name... -I'm in charge!  BENNINGTON TO ROBOTNIK, THEN ROBOTNIK TO BENNINGTON) (interrupting) -...is.... -Me!	
<b>SCENE 144</b> - MCS - PAST MAJOR BENNINGTON, LFG, TO ROBOTNIK, WHO LOOKS AT HIM.  MAJOR BENNINGTON (face obscured) --Ben--  ROBOTNIK (interrupting) (whispering) I'm in charge.  <b>633-00</b>	256A	629.12	632.4	2.8	ROBOTNIK TO BENNINGTON) I'm in charge. (Agent Stone holds up some identification credentials, which include a strange, square-shaped holographic image)	
2AB - (92)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 145</b> - MCS - ROBOTNIK, RFG, LOOKS LFG AT MAJOR BENNINGTON AND GLANCES BG AT AGENT STONE, WHO IS HOLDING UP A BADGE. THE TOP OF THE BADGE READS:</p> <p>R</p> <p>ROBOTNIK You've never seen anything like this before.</p> <p><b>637-00</b></p> <p><b>SCENE 146</b> - MCS - PAST MAJOR BENNINGTON, LFG, TO ROBOTNIK, WHO LOOKS AT HIM.</p> <p>ROBOTNIK It says I'm the top banana (inhales) in a world full of hungry little monkeys. (inhales) Allow me to clarify.</p> <p>ROBOTNIK TURNS HIS HEAD LIKE A ROBOT.</p> <p>ROBOTNIK (cont'd) (making robotic sounds) Zzzt, zzzt!</p> <p><b>648-03</b></p> <p><b>SCENE 147</b> - MCS - ROBOTNIK, STANDING RFG IN FRONT OF MAJOR BENNINGTON, STARES L ACROSS THE FIELD.</p> <p>ROBOTNIK In a sequentially ranked hierar-...</p> <p><b>650-03</b></p> <p><b>SCENE 148</b> - MCS - ROBOTNIK, R, STARES RFG ACROSS THE FIELD AS MAJOR BENNINGTON, L, LOOKS AROUND THE FIELD WITH CONFUSION. AGENT STONE STANDS BG.</p> <p>ROBOTNIK ...-chy based on level of critical importance, the disparity between us is too vast to quantify. (quick breath) Agent Stone?</p>	<p>256B</p> <p>256C</p> <p>257.</p> <p>258.</p> <p>259.</p> <p>260.</p>	<p>634.2</p> <p>637.12</p> <p>644.8</p> <p>/648.4</p> <p>652.4</p> <p>655.12</p>	<p>637.0/</p> <p>644.0</p> <p>647.0</p> <p>652.0</p> <p>655.8</p> <p>659.3/</p>	<p>2.14</p> <p>6.4</p> <p>2.8</p> <p>3.12</p> <p>3.4</p> <p>3.7</p>	<p>ROBOTNIK TO BENNINGTON) You've never seen anything like this before. (this : referring to Robotnik's credentials)</p> <p>ROBOTNIK TO BENNINGTON) It says I'm the top banana in a world full of hungry little monkeys. (It : i.e., 'My credential') (top banana : colloquial for, 'most important person in an organization or activity') (top banana in a world full of hungry little monkeys : metaphor implying, 'most highly valued person among a crowd of silly, unimportant, and unintelligent people' - note play on the fact that monkeys like to eat bananas)</p> <p>ROBOTNIK TO BENNINGTON) Allow me to clarify.</p> <p>ROBOTNIK TO BENNINGTON) In a sequentially ranked hierarchy based on level of critical importance...</p> <p>ROBOTNIK TO BENNINGTON) ...the disparity between us is too vast to quantify. (us : you and me)</p> <p>ROBOTNIK TO AGENT STONE, THEN AGENT STONE TO BENNINGTON) -Agent Stone? -The Doctor thinks you're basic. (Agent Stone : note that at the end of the film, the surname 'Stone' will be used to describe a literal rock) (Doctor : referring to Robotnik possessing a Ph.D., defined in Title #240) (basic : unoriginal, unexceptional and dull - note humor of Stone translating Robotnik's verbose academic statement as a simple insult) (Robotnik turns and walks away, leaving Stone alone with Bennington)</p>	
2AB - (93)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 148 - (CONTINUED)</b>  ROBOTNIK TURNS AND WALKS R OUT OF FRAME, THEN AGENT STONE LOOKS AT MAJOR BENNINGTON.  AGENT STONE The Doctor thinks you're basic.  <b>659-03</b>					
<b>SCENE 149 - MS - MAJOR BENNINGTON AND AGENT STONE STAND BG AS ROBOTNIK WALKS RFG, CAMERA DOLLYING R.</b>  ROBOTNIK I'm initiating a sweep sequence.  ROBOTNIK INPUTS COMMANDS INTO A COMPUTER DATAPAD ON HIS WRIST.  <b>662-07</b>	261.	659.11	662.7/	2.12	ROBOTNIK TO BENNINGTON) I'm initiating a sweep sequence. (sweep : search of a particular area) (Robotnik inputs commands on a computer datapad on his wrist)
<b>SCENE 150 - MCS - ROBOTNIK (FACE OFF) STOPS AND INPUTS COMMANDS INTO THE COMPUTER DATAPAD.</b>  ROBOTNIK (face off) Ten miles in every direc-...  <b>665-00</b>	262.	663.6	667.10 (over scene end)	4.4	ROBOTNIK TO BENNINGTON) Ten miles in every direction should suffice. (a number of small egg-shaped drones rise from panels in the mobile lab)
<b>SCENE 151 - MFS - HIGH ANGLE - CAMERA DOLLIES IN SLIGHTLY AS PANELS OPEN ON THE TOP OF THE MOBILE LABORATORY. SEVERAL EGG-SHAPED DRONES RISE UP OUT OF THE PANELS.</b>  ROBOTNIK (off) ...-tion should suffice. Is he...  THE DRONES START TO FLY INTO THE AIR.  <b>668-14</b>	263.	668.4	671.12/ (over scene ends)	3.8	ROBOTNIK TO AGENT STONE, THEN AGENT STONE TO ROBOTNIK) -Is he still looking at me funny? -Yes, he is. (he : Bennington) (funny : strangely - implying, 'with hostility or suspicion') (note that Robotnik currently has his back to Stone and Bennington)
2AB - (94)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 152</b> - MCS - ROBOTNIK LOOKS LFG OVER HIS SHOULDER AT O.S. AGENT STONE.</p> <p>ROBOTNIK ...still looking at me funny?</p> <p style="text-align: right;"><b>670-06</b></p>		
<p><b>SCENE 153</b> - MCS - PAST MAJOR BENNINGTON, LFG, TO AGENT STONE, WHO LOOKS AT HIM.</p> <p>AGENT STONE Yes, he is.</p> <p>ROBOTNIK (off) Tell...</p> <p style="text-align: right;"><b>671-15</b></p>		
<p><b>SCENE 154</b> - MS - ROBOTNIK, LOOKING LFG OVER HIS SHOULDER AT O.S. AGENT STONE, HOLDS UP THE HAND WITH THE COMPUTER DATAPAD ON IT.</p> <p>ROBOTNIK ...him to stop or I'll pull up his search history.</p> <p>AGENT STONE (off) If you...</p> <p style="text-align: right;"><b>674-10</b></p>	264.	/672.0 674.10/ 2.10 ROBOTNIK TO AGENT STONE) Tell him to stop or I'll pull up his search history. (pull up : access on a computer) (search history : list of subjects a user has conducted searches for on an Internet search engine - note implication that Robotnik will expose that Bennington has searched for illicit or embarrassing topics)
<p><b>SCENE 155</b> - MCS - PAST MAJOR BENNINGTON, LFG, TO AGENT STONE, WHO LOOKS AT HIM.</p> <p>AGENT STONE ...don't stop looking at the Doctor, he'll take a...</p> <p style="text-align: right;"><b>677-05</b></p>	264A	/674.14 679.12/ 4.14 AGENT STONE TO BENNINGTON, THEN BENNINGTON TO AGENT STONE) (over scene end) -Stop looking at the Doctor, or he'll-- -I'm not deaf.
		2AB - (95)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 156</b> - MCS - PAST MAJOR BENNINGTON, RFG, TO AGENT STONE, WHO STARES RFG AT O.S. ROBOTNIK.</p> <p>AGENT STONE ...closer look at your search--</p> <p>MAJOR BENNINGTON (interrupting) I'm not deaf.</p> <p>ROBOTNIK (off) (to Agent Stone) And...</p> <p><b>679-15</b></p>						
<p><b>SCENE 157</b> - MS - AGENT STONE AND MAJOR BENNINGTON STAND BG AS ROBOTNIK, STANDING RFG AND FACING FG, GESTURES WITH EXASPERATION.</p> <p>ROBOTNIK ...tell him his men report to me now. (sing-song) Blah-blah-blah, blah-blah-blah, blah-blah-blah.</p> <p>MAJOR BENNINGTON (overlapping) Excuse me?</p> <p><b>685-12</b></p>	264B	/680.0	684.8	4.8	ROBOTNIK TO AGENT STONE) And tell him his men report to me now. Blah-blah-blah. (Blah-blah-blah : phrase used to indicate meaningless talk)	
<p><b>SCENE 158</b> - MCS - PAST AGENT STONE, RFG, TO MAJOR BENNINGTON, WHO STARES RFG AT O.S. ROBOTNIK.</p> <p>MAJOR BENNINGTON Listen, pal. I don't know if you realize who--</p> <p>ROBOTNIK (off) (interrupting) I'm...</p> <p><b>688-11</b></p>	264C	685.0 (over scene end)	688.8/	3.8	BENNINGTON TO ROBOTNIK) Listen, pal, I don't know if you realize-- (pal : friend - used here as a slightly rude term of direct address)	
2AB - (96)						



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 163 - (CONTINUED)</b>						
ROBOTNIK WALKS TOWARD MAJOR BENNINGTON AND GESTURES AT HIM.						
ROBOTNIK (cont'd) (quick breath) ...you know why nobody cares who you are? (inhales deeply) (whispering) Because nobody cares about your feeble accomplishments.	268.	701.2	704.2	3.0	ROBOTNIK TO BENNINGTON) ...you know why nobody cares who you are?	
<b>708-02</b>	269.	704.10	708.2/	3.8	ROBOTNIK TO BENNINGTON) Because nobody cares about your feeble accomplishments. (Robotnik starts circling around Bennington)	
<b>SCENE 164 - MCS - PAST ROBOTNIK, STOPPING RFG, TO MAJOR BENNINGTON, WHO STARES AT HIM.</b>						
ROBOTNIK (face obscured) (inhales) And nobody cares how proud your mommy is... (quick breath)	270.	708.13	716.5	7.8	ROBOTNIK TO BENNINGTON) And nobody cares how proud your mommy is that you're now reading at a third-grade level. (mommy : child's diminutive for, 'mother') (third-grade : dryly implying that Bennington is uneducated and ignorant)	
ROBOTNIK WALKS L AROUND MAJOR BENNINGTON, CAMERA DOLLYING R.						
ROBOTNIK (cont'd) ...that you're now reading at a third-grade level.						
MAJOR BENNINGTON Hmmm.	271.	717.3	719.15	2.12	ROBOTNIK TO BENNINGTON) Have you finished "Charlotte's Web" yet? ("Charlotte's Web" : classic 1952 children's book by American author E. B. White about a farm pig named Wilbur and his friendship with a barn spider named Charlotte - note that the book is written for children at a third-grade reading level, and Robotnik is again insulting Bennington's intelligence)	
CAMERA HOLDS AS ROBOTNIK STOPS R BEHIND MAJOR BENNINGTON'S SHOULDER.						
ROBOTNIK Have you finished "Charlotte's Web" yet? Spoiler alert: She dies in the end. But she leaves a big creepy egg sac.						
MAJOR BENNINGTON (angry groaning exhalation)						
ROBOTNIK LOOKS UP L AT THE O.S. DRONES.						
ROBOTNIK (smiling proudly) Ah.						
<b>730-00</b>						
2AB - (98)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
	272.	720.3	727.7	7.4	ROBOTNIK TO BENNINGTON) Spoiler alert: She dies in the end. But she leaves a big creepy egg sac. (Spoiler alert : Warning in a discussion or review of a film, book, or television drama that an important detail of the plot development is about to be revealed) (creepy : eerie - strange and unsettling) (She dies...egg sac : note that Charlotte dies of natural causes near the end of the book, right after laying an egg sac - when the eggs hatch, Wilbur befriends the baby spiders before they drift away on the wind to find new homes - note humor of Robotnik impugning the egg sac as 'creepy' when this sentiment is not conveyed in the book) (Robotnik looks up and sees the drones flying away)
	273.	729.1 (over scene end)	733.1	4.0	ROBOTNIK TO DRONES) Ah...my babies. (note humor of Robotnik referring to drones that he has invented in this manner)
2AB - (99)					



"SONIC THE HEDGEHOG" R/2AB P/40

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 168</b> - MCS - AGENT STONE, R, LOOKS L AT MAJOR BENNINGTON, WHO STARES RFG AT O.S. ROBOTNIK.</p> <p>ROBOTNIK (off) (inhales, pointing at Bennington) And...</p> <p style="text-align: right;"><b>754-07</b></p>	278.	754.0	756.12	2.12	ROBOTNIK TO BENNINGTON) And <u>you</u> do what you're told. (said as a command)
<p><b>SCENE 169</b> - MS - LOW ANGLE - ROBOTNIK POINTS LFG AT O.S. MAJOR BENNINGTON, THE DRONES ARE IN THE SKY ABOVE ROBOTNIK.</p> <p>ROBOTNIK ...<u>you</u> do what you're told.</p> <p>ROBOTNIK POINTS R.</p> <p>ROBOTNIK (cont'd) (quick breath) Stand over there on the edge of your personal abyss...and watch my machines do your job.</p> <p style="text-align: right;"><b>765-09</b></p>	279.	757.0	761.8	4.8	ROBOTNIK TO BENNINGTON) (pointing) Stand over there on the edge of your personal abyss... (metaphorically referring to the edge of the baseball field as a state of despair for Bennington now that he has been forced to realize his uselessness)
<p><b>SCENE 170</b> - MCS - AGENT STONE, R, LOOKS L AT MAJOR BENNINGTON, WHO WALKS RELUCTANTLY L OUT OF FRAME.</p> <p>ROBOTNIK (off) (shouting across field) Can ya feel it, Stone?</p> <p>AGENT STONE TURNS AND SMILES RFG AT O.S. ROBOTNIK.</p> <p>AGENT STONE (grinning) I can feel it, Doctor.</p> <p style="text-align: right;"><b>773-06</b></p>	280.	762.2	765.9/	3.7	ROBOTNIK TO BENNINGTON) ...and watch my machines do your job. (my machines : referring to the drones) (Bennington reluctantly turns and walks away, leaving Robotnik in charge)
	281. 282. 283. 284.	(OUT) (OUT) (OUT) (OUT)			
	285.	769.8	773.6/	3.14	ROBOTNIK TO AGENT STONE, THEN AGENT STONE TO ROBOTNIK) -Can you feel it, Stone? -I can feel it, Doctor. (Stone turns to see Robotnik gesturing up toward the hovering drones as if feeling their power)
<p><b>SCENE 171</b> - MS - AGENT STONE STANDS BG AS ROBOTNIK, FG, GESTURES FG AT THE O.S. DRONES, CAMERA DOLLYING IN.</p> <p>ROBOTNIK (inhales excitedly) It's evolution, Stone. (excited breaths) It's evolution!</p> <p style="text-align: right;"><b>780-07</b></p>	286.	774.7	776.15	2.8	ROBOTNIK TO AGENT STONE) It's evolution, Stone. (referring to the supremacy of machines over humankind as a natural evolutionary process)
	287.	778.7	780.7/	2.0	ROBOTNIK TO AGENT STONE) It's evolution! (Robotnik gives the command and the drones fly off over the woods - one of the drones finds a strange footprint on a stone and scans it)
2AB - (101)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 177</b> - MS - LOOKING THROUGH THE DRONE VIEWFINDER TO THE ROCK, WHICH HAS A STRANGE FOOTPRINT ON IT. THE DRONE DISPLAY READS:</p> <p>INITIALIZING SPECTRUM ANALYSIS</p> <p>THE DRONE DISPLAY CHANGES TO:</p> <p>INITIALIZING MINERAL COMPOSITION</p> <p>818-01</p>	291A	813.1	818.1/	5.0	<p><b>LABORATORY:</b> THE FOLLOWING TITLE, #291A, IS TO APPEAR IN THE UPPER ON-THIRD OF THE FRAME TO AVOID DOUBLE-PRINTING WITH ON-SCREEN GRAPHIC.</p> <p><b>NARRATIVE TITLE)</b> (of drone display) SPECTRUM ANALYSIS MINERAL COMPOSITION (the drone relays its information back to Robotnik's mobile lab - Robotnik analyzes the image as Agent Stone enters)</p>
<p><b>SCENE 178</b> - EXT. BASEBALL FIELD - DAY - FS - CAMERA DOLLIES IN ON THE MOBILE LABORATORY.</p> <p>820-10</p>					
<p><b>SCENE 179</b> - INT. MOBILE LABORATORY - DAY - FS - CAMERA DOLLIES IN ON ROBOTNIK, WHO SITS BG AT A CONSOLE IN THE HI-TECH LAB. AN IMAGE OF THE FOOTPRINT IS ON A VIDEO SCREEN IN FRONT OF HIM.</p> <p>829-08</p>					
<p><b>SCENE 180</b> - MS - ROBOTNIK, FG, INPUTS COMMANDS INTO A COMPUTER KEYPAD. AGENT STONE ENTERS RBG, THEN WALKS TOWARD HIM.</p> <p>ROBOTNIK Agent Stone?</p> <p>AGENT STONE Doctor.</p> <p>AGENT STONE STOPS R BEHIND ROBOTNIK.</p> <p>ROBOTNIK Do you see anything useful in this image?</p> <p>840-10</p>	292.	834.5	837.5	3.0	<p>ROBOTNIK TO AGENT STONE, THEN AGENT STONE TO ROBOTNIK) -Agent Stone? -Doctor.</p>
	293.	837.14	840.10/	2.12	<p>ROBOTNIK TO AGENT STONE) Do you see anything useful in this image?</p>
2AB - (103)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 181</b> - MCS - AGENT STONE, RFG, AND ROBOTNIK, SITTING R, LOOK BG AT THE IMAGE OF THE FOOTPRINT, CAMERA DOLLYING IN.</p> <p>AGENT STONE (face obscured) Nothing at all, Doctor.</p> <p style="text-align: right;"><b>844-02</b></p>	294.	842.9 (over scene end)	846.8	3.15	AGENT STONE TO ROBOTNIK, THEN ROBOTNIK TO AGENT STONE) -Nothing at all, Doctor. -Of course you don't.
<p><b>SCENE 182</b> - MCS - ROBOTNIK LOOKS LFG AT THE O.S. VIDEO SCREEN.</p> <p>ROBOTNIK Of course you don't. (inhales) Your eyes weren't expertly trained to spot tracks by the Native-American Shadow Wolves.</p> <p style="text-align: right;"><b>853-09</b></p>	295.	847.0	853.8/	6.8	ROBOTNIK TO AGENT STONE) Your eyes weren't expertly trained to spot tracks by the Native-American Shadow Wolves. (Shadow Wolves : name of an elite U.S. Immigration and Customs Enforcement unit of Native-American trackers who patrol 150 miles of the Arizona/Mexico border on the Tohono O'odham Nation in southern Arizona - the name refers to the fact that the unit uses wolflike methods) (implying that Robotnik received his training from the Shadow Wolves and thus knows immediately what this footprint represents) (Robotnik inputs some commands on his computer to analyze the footprint, and it alters the image to reveal that it is a sneaker containing an unconventional foot)
<p><b>SCENE 183</b> - MCS - AGENT STONE PEERS LFG AT O.S. ROBOTNIK.</p> <p style="text-align: right;"><b>855-15</b></p>					
<p><b>SCENE 184</b> - MS - AGENT STONE STANDS R AS ROBOTNIK, SITTING FG, TYPES ON THE COMPUTER KEYPAD. ROBOTNIK FINISHES HIS WORK, THEN SLIDES BG IN THE CHAIR.</p> <p style="text-align: right;"><b>862-09</b></p>					
<p><b>SCENE 185</b> - MS - AGENT STONE, L, LOOKS BG AT THE VIDEO SCREEN AS ROBOTNIK ROLLS RBG PAST HIM IN THE CHAIR. THE VIDEO SCREEN AMPLIFIES THE IMAGE OF THE FOOTPRINT SO IT IS NOW VERY CLEAR.</p> <p style="text-align: right;"><b>867-07</b></p>					
<p><b>SCENE 186</b> - MCS - AGENT STONE LOOKS LFG AT THE O.S. FOOTPRINT WITH AMAZEMENT.</p> <p>AGENT STONE That's extraordinary.</p> <p style="text-align: right;"><b>870-03</b></p>	296.	868.9	870.3/	1.10	AGENT STONE TO ROBOTNIK) That's extraordinary.
2AB - (104)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 187</b> - MFS - AGENT STONE, R, STARES FG AT THE O.S. VIDEO SCREEN AS ROBOTNIK STOPS HIS CHAIR L BESIDE HIM.</p> <p>ROBOTNIK No. (quick breath) What's extraordinary is (quick breath) I've determined...</p> <p><b>875-03</b></p> <p><b>SCENE 188</b> - MS - AGENT STONE, L, AND ROBOTNIK, SITTING R, LOOK BG AT THE VIDEO SCREEN, WHICH CHANGES TO AN IMAGE OF A FOOT.</p> <p>ROBOTNIK (face obscured) ...the exact height, weight and spinal curvature of this creature...</p> <p>ANALYTIC INFORMATION ON THE SCREEN READS:</p> <p>HEIGHT        100 cm WEIGHT        35 kg CURVATURE</p> <p><b>879-15</b></p> <p><b>SCENE 189</b> - MS - ROBOTNIK, SITTING L, AND AGENT STONE, R, LOOK FG AT THE O.S. VIDEO SCREEN.</p> <p>ROBOTNIK (quick breath) ...and my computer can't find a single match for it (quick breath) anywhere...in Earth's animal kingdom.</p> <p><b>887-12</b></p>	297.  298.  					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 193</b> - EXT. FOREST - DAY - MFS - CAMERA TILTS UP AS ARMED SOLDIERS, ACCOMPANIED BY DOGS, WALK L AND SEARCH THROUGH THE FOREST.</p> <p>SOLDIERS (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>RADIO VOICES (over radio) (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>926-06</p> <p><b>SCENE 194</b> - MFS - THE SOLDIERS WALK FG ANS SEARCH THROUGH THE WOODS. SEVERAL DRONES FLY ALONG WITH THEM.</p> <p>930-11</p> <p><b>SCENE 195</b> - FS - HIGH ANGLE - CAMERA DOLLIES DOWN AS SONIC, LFG IN MCS, LOOKS BG AT THE SOLDIERS AND DRONES IN THE WOODS.</p> <p>SONIC (face obscured) Okay.</p> <p>936-11</p> <p><b>SCENE 196</b> - MCS - SONIC LOOKS NERVOUSLY RFG AT THE O.S. SOLDIERS.</p> <p>SONIC Okay, everything is fine. (inhales) You played some baseball, got a little upset, lightning shot outta your butt, and now they're coming for you.</p> <p>HE SUPERSPEEDS BG OUT OF FRAME.</p> <p>947-14</p>						
	306.	/936.12	938.15	2.3	SONIC TO HIMSELF) Okay, everything is fine.	
	307.	939.7	944.9	5.2	SONIC TO HIMSELF) You played some baseball, got upset, lightning shot out of your butt... (lightning...butt : referring to the energy wave he created as if it were a type of electrical flatulence)	
	308.	944.13	947.13/	3.0	SONIC TO HIMSELF) ...and now they're coming for you. (they : referring to the soldiers) (Sonic runs back into his cave)	
						2AB - (107)

"SONIC THE HEDGEHOG" R/2AB P/47

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 197</b> - INT. SONIC'S HOME - DAY - FS - CAMERA DOLLIES IN ON SONIC, WHO STANDS BG IN HIS CAVE AND LOOKS AROUND FRANTICALLY.					
SONIC All right, all right, Earth isn't safe anymore. (inhales) Time for plan B. (inhales) Mushroomville. But I gotta (off) take my stuff. (on) Okay. Essential items only.	309.	948.10	954.6	5.12	SONIC TO HIMSELF) Earth isn't safe anymore. Time for Plan B. Mushroomville. (Plan B : a secondary plan used when the primary plan has failed or is unusable) (Mushroomville : combining the word 'Mushroom' with the suffix '-ville' [usually used in city names] to refer colloquially to the mushroom planet mentioned in Title #53)
SONIC SUPERSPEEDS L AND COLLECTS HIS BELONGINGS, CAMERA DOLLYING IN.					
SONIC (cont'd) Okay, toothbrush, toothpaste, hair gel, nightlight, funny hat...this half-eaten cantaloupe. Oh.					
CAMERA DOLLIES BACK AS SONIC PUTS ON A BIG RED HAT AND SUPERSPEEDS AROUND THE CAVE, COLLECTING MORE OF HIS BELONGINGS.	310.	954.14	958.10	3.12	SONIC TO HIMSELF) But I got to take my stuff. Essential items only. (Sonic grabs a small backpack and opens it, then starts to gather together some of his possessions)
SONIC (cont'd) And my scented candle. My entire comic book collection. Bean bag chair. Can a bean bag chair (off) fit in a backpack? (off) No, no, no, of course not. That's stupid.	311.	959.4	962.12	3.8	SONIC TO HIMSELF) Toothbrush, toothpaste, hair gel, nightlight. (nightlight : small, low-power electric light fixture used to provide subtle illumination in dark areas throughout the night as a comfort or for safety)
SONIC SUPERSPEEDS L AND R ACROSS THE ROOM, TIPPING IN AND OUT AS CAMERA PANS WITH HIM. HE GESTURES TOWARD HIMSELF.					
SONIC (cont'd) Okay, what else? (quick breath) (off) The rings.	312.	963.0	968.2	5.2	SONIC TO HIMSELF) Funny hat. This half-eaten cantaloupe. My scented candle. (Funny hat : referring to an oversized, floppy, cowboy-style hat Sonic picks up) (note humor of Sonic intending to pack these frivolous, obviously nonessential items)
CAMERA DOLLIES IN AS SONIC SUPERSPEEDS R TO A WALL.					
SONIC (cont'd) (quick breath) The rings, yes, of course.					
	312A	968.8	971.0	2.8	SONIC TO HIMSELF) My entire comic book collection.
2AB - (108)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
	313.	971.4	977.9	6.5	SONIC TO HIMSELF) Bean bag chair. Can a bean bag chair fit in a backpack? No, that's stupid. (Bean bag chair : large fabric bag filled with polystyrene beads for use as a chair)
	314.	977.13	983.5	5.8	SONIC TO HIMSELF) Okay, what else? The rings! The rings, yes, of course. (what else : i.e., 'what else should I take') (he goes to get the ring pouch from a niche in the cave wall - he puts on his backpack and pulls a ring out of the pouch)
					2AB - (109)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 197 - (CONTINUED)</b>  SONIC GRABS THE RING POUCH OFF THE WALL. SONIC SUPERSPEEDS BG AND STOPS IN THE MIDDLE OF HIS BELONGINGS.  SONIC (cont'd) (heavy breaths) Here we go.  SONIC TAKES A RING OUT OF HIS POUCH AND PREPARES TO THROW IT.  SONIC (cont'd) Ring time. (holding the ring up in the air) Mushroom planet, here I come.  CAMERA DOLLIES L AND IN AS SONIC HEARS THE BARKING OF THE DOGS.  SONIC (cont'd) (upon hearing dogs barking outside the cave) Oh, no, (inhales) they're right outside! I-I gotta go somewhere else.  SONIC RUNS LFG, CAMERA DOLLYING BACK. CAMERA HOLDS AS HE STOPS, THEN LOOKS BACK BG AROUND THE CAVE. <b>999-07</b>	315.	984.15	990.5	5.6	SONIC TO HIMSELF) Here we go. Ring time. Mushroom planet, here I come. (Ring time : i.e., 'It is time to use a ring') (just then, Sonic hears the sounds of barking dogs and approaching soldiers nearing the cave)	
	316.	991.1	996.3	5.2	SONIC TO HIMSELF) Oh, no. They're right outside. I got to go somewhere else. (They : referring to the soldiers) (Sonic starts heading out of the cave with the backpack and ring pouch, then turns and looks back at the cave)	
<b>SCENE 198 - MS - CAMERA DOLLIES IN AS SONIC LOOKS SADLY FG AT HIS HOME.</b>	317.	(OUT)				
SONIC Goodbye, cave.  SONIC TURNS AND WALKS LBG OUT OF FRAME. <b>1006-07</b>	318.	1002.10	1004.14	2.4	SONIC TO CAVE) Goodbye, cave. (Sonic leaves - meanwhile, Tom is at home drawing his planned driving route to San Francisco on a road map - he gets a call on his cell phone from Maddie)	
2AB - (110)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 199</b> - INT. TOM &amp; MADDIE'S HOUSE/ DINING ROOM - DAY - MCS - HIGH ANGLE - TOM (FACE OFF) STANDS AT A COUNTER, MARKING OUT A ROUTE TO SAN FRANCISCO ON A MAP. THE MAP DESTINATION READS:</p> <p>SAN FRANCISCO</p> <p>HIS CELL PHONE, WHICH IS ON THE COUNTER, RINGS. THE CALLER ID READS:</p> <p>Maddie</p> <p>TOM PICKS UP THE CELL PHONE AND ANSWERS IT.</p> <p>TOM (face off) (into cell phone) Hey.</p> <p>1012-06</p> <p><b>SCENE 200</b> - INT. TOM &amp; MADDIE'S HOUSE/ LIVING ROOM - DAY - MFS - LOOKING OVER THE COUNTER TO TOM, WHO STANDS BG AND TALKS INTO THE CELL PHONE.</p> <p>MADDIE (over cell phone) Heyyy.</p> <p>TOM (into cell phone) What ya doin'?</p> <p>MADDIE (over cell phone) Just...</p> <p>1015-07</p> <p><b>SCENE 201</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - SAN FRANCISCO - DAY - FS - MADDIE SITS BG ON THE FLOOR WITH <b>RACHEL</b>, HER SISTER, AND <b>JOJO</b>, HER 6-YEAR-OLD NIECE.</p>	319.	1007.3	1009.0	1.13	<p><b>NARRATIVE TITLE</b>) (of caller ID) Maddie (he picks up the phone and answers)</p>
	320.	1013.15 (over scene ends)	1019.3	5.4	<p>TOM TO MADDIE (into phone), THEN MADDIE TO TOM) (into phone) -What you doing? -Just coloring with Jojo and Rachel. (Maddie is revealed in the San Francisco home of her older sister, Rachel - Maddie, Rachel, and Rachel's six-year-old daughter, Jojo, are playing in the living room - Maddie is coloring in a coloring book as Rachel and Jojo put together a model of a rocket ship)</p>
2AB - (111)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 201 - (CONTINUED)</b></p> <p>RACHEL AND JOJO ARE PUTTING TOGETHER A MODEL OF A ROCKETSHIP AND MADDIE, WHO IS HOLDING HER CELL PHONE, IS COLORING IN A COLORING BOOK.</p> <p>MADDIE (face obscured) (into cell phone) ...colorin'...</p> <p>RACHEL (overlapping) (low to Jojo) Mm, here's one.</p> <p>1017-06</p>		
<p><b>SCENE 202 - MS - RACHEL AND JOJO, BG, WORK ON THE MODEL AS MADDIE, RFG, TALKS INTO THE CELL PHONE.</b></p> <p>MADDIE (into cell phone) ...with Jojo and Rachel.</p> <p>TOM (over cell phone) Ah, that sounds...</p> <p>1020-14</p>	321.	1019.9 1022.9/ 3.0 (over scene end)
<p><b>SCENE 203 - INT. TOM &amp; MADDIE'S HOUSE/ DINING ROOM - GREEN HILLS - DAY - MCS - LOW ANGLE - TOM TALKS INTO HIS CELL PHONE.</b></p> <p>TOM (into cell phone) ...half-fun.</p> <p>1022-09</p>		TOM TO MADDIE) (into phone) Ah, that sounds...half-fun. (dryly implying that the half involving Jojo sounds fun but not the half involving Rachel)
		2AB - (112)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 204</b> - INT. TOM &amp; MADDIE'S HOUSE/ LIVING ROOM - DAY - MS - TOM, HOLDING THE CELL PHONE, STARTS TO WALK FG AROUND THE COUNTER INTO THE LIVING ROOM. TOM'S T-SHIRT READS:</p> <p style="text-align: center;">San Francisco HERE I COME!</p> <p>TOM (into cell phone) Hey, exciting stuff here. We had a power outage.</p> <p style="text-align: right;"><b>1025-15</b></p> <p><b>SCENE 205</b> - MS - TOM, TALKING INTO THE CELL PHONE, WALKS FG INTO THE LIVING ROOM.</p> <p>TOM (into cell phone) The whole town went dark. It was like a sign tellin' me...</p> <p style="text-align: right;"><b>1031-01</b></p> <p><b>SCENE 206</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - SAN FRANCISCO - DAY - MS - RACHEL AND JOJO, BG, WORK ON THE MODEL AS MADDIE, RFG, LISTENS INTO THE CELL PHONE.</p> <p>TOM (over cell phone) ...to get outta Dodge.</p> <p>MADDIE STANDS UP, CAMERA TILTING UP WITH HER, OFF RACHEL AND JOJO.</p> <p>MADDIE (into cell phone) Wade must have lost his mind.</p> <p>TOM (over cell phone) Yeah.</p> <p style="text-align: right;"><b>1035-11</b></p>	<p>322.</p> <p>323.</p> <p>324.</p> <p>325.</p>	<p>/1022.13 1025.15/ 3.2 TOM TO MADDIE) (into phone) Exciting stuff here. We had a power outage. (Exciting stuff : i.e., 'We have had exciting events')</p> <p>1026.7 1029.1 2.10 TOM TO MADDIE) (into phone) The whole town went dark.</p> <p>1029.5 1032.9 3.4 TOM TO MADDIE) (into phone) (over scene end) It was like a sign telling me to get out of Dodge. (sign : omen) (get out of Dodge : colloquial expression meaning, 'leave town quickly' - the reference is to Dodge City, Kansas, the clichéd setting of many old western films - i.e., 'leave Green Hills as soon as possible')</p> <p>1032.13 1035.11/ 2.14 MADDIE TO TOM (into phone), THEN TOM TO MADDIE) (over phone) -Wade must have lost his mind. -Yeah. (lost his mind : colloquial for, 'gone crazy' - dryly implying that Wade must have become panicked and overwhelmed) (Yeah. : to appear in Italics)</p>
2AB - (113)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 207</b> - INT. TOM &amp; MADDIE'S HOUSE/ DINING ROOM - GREEN HILLS - DAY - MCS - TOM TALKS INTO THE CELL PHONE.</p> <p>TOM (into cell phone) And he does not have much to lose. (inhales softly) How's your sister? Did she convince you to leave me yet?</p> <p>MADDIE (over cell phone) No, but...</p> <p style="text-align: right;"><b>1044-02</b></p> <p><b>SCENE 208</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - SAN FRANCISCO - DAY - MCS - MADDIE TALKS INTO THE CELL PHONE.</p> <p>MADDIE (into cell phone) ...she did tell me to check your phone for dating apps.</p> <p style="text-align: right;"><b>1048-08</b></p> <p><b>SCENE 209</b> - MS - JOJO, L, WORKS ON THE MODEL AS RACHEL, R, GLANCES LFG AT O.S. MADDIE.</p> <p>TOM (over cell phone) The only apps on my phone are the ones that came with it.</p> <p style="text-align: right;"><b>1051-12</b></p> <p><b>SCENE 210</b> - INT. TOM &amp; MADDIE'S HOUSE/ LIVING ROOM - GREEN HILLS - DAY - MCS - TOM TALKS INTO THE CELL PHONE.</p> <p>TOM (into cell phone) And the Olive Garden.</p> <p>MADDIE (into cell phone) Ah.</p> <p style="text-align: right;"><b>1054-13</b></p>	<p>326.</p> <p>327.</p> <p>328.</p> <p>329.</p> <p>330.</p>	<p>/1035.15 1039.3 3.4 TOM TO MADDIE) (into phone) And he does not have much to lose. (much : i.e., 'much of a mind') (implying that Wade is not very smart)</p> <p>1039.11 1043.7 3.12 TOM TO MADDIE) (into phone) How's your sister? Did she convince you to leave me yet? (leave me : separate from me - divorce me - note humor of Tom again commenting on how Rachel doesn't like him)</p> <p>1043.11 1048.8/ 4.13 MADDIE TO TOM) (into phone) (over scene end) No, but she did tell me to check your phone for dating apps. (apps : short for, 'computer applications', especially those downloaded to a mobile device) (dryly implying that Rachel has warned Maddie that Tom is probably being unfaithful to her)</p> <p>1048.13 1054.10/ 5.13 TOM TO MADDIE) (into phone) (over scene end) The only apps on my phone are the ones that came with it. And the Olive Garden. (came with it : i.e., 'were pre- installed on my phone when I bought it') (Olive Garden : popular chain of mid- priced Italian restaurants - i.e., 'the Olive Garden app')</p> <p>(OUT)</p>
2AB - (114)		

"SONIC THE HEDGEHOG" R/2AB P/54

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 211</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - SAN FRANCISCO - DAY - MCS - MADDIE TALKS INTO THE CELL PHONE.</p> <p>MADDIE (into cell phone) Because when you're there...</p> <p>TOM (over cell phone) ...you're...</p> <p style="text-align: right;"><b>1056-07</b></p> <p><b>SCENE 212</b> - INT. TOM &amp; MADDIE'S HOUSE/ LIVING ROOM - GREEN HILLS - DAY - MCS - TOM TALKS INTO THE CELL PHONE.</p> <p>TOM (into cell phone) ...family.</p> <p style="text-align: right;"><b>1058-07</b></p> <p><b>SCENE 213</b> - MS - TOM, BG, HEARS A CRASHING NOISE FROM THE DIRECTION OF THE O.S. TRASH CANS. HE GLANCES RBG IN THAT DIRECTION.</p> <p>TOM No way.</p> <p>HE STEPS R TOWARD A WINDOW, CAMERA DOLLYING WITH HIM.</p> <p style="text-align: right;"><b>1063-02</b></p> <p><b>SCENE 214</b> - MCS - TOM LOOKS L OUT THE WINDOW.</p> <p style="text-align: right;"><b>1064-09</b></p> <p><b>SCENE 215</b> - MFS - TOM'S POV - LOOKING THROUGH THE WINDOW TO AN OVERTURNED TRASH CAN ON THE DRIVEWAY.</p> <p style="text-align: right;"><b>1066-06</b></p>	<p>331.</p> <p>332.</p> <p>333.</p> <p>334.</p> <p>335.</p>	<p>/1054.14 1058.2 3.4 MADDIE TO TOM (into phone), THEN (over scene end) TOM TO MADDIE) (into phone) -Because when you're there... -You're family. (humorously referring to the Olive Garden advertising slogan, 'When you're here, you're family', meaning that Olive Garden treats its patrons warmly as if they were family members) (Tom hears some clattering sounds outside)</p> <p>(OUT) (OUT) (OUT)</p> <p>1061.2 1063.2/ 2.0 TOM TO HIMSELF) No way. (he steps over to the window and peers outside)</p>
2AB - (115)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 216</b> - MCS - TOM TALKS INTO THE CELL PHONE.  TOM (into cell phone) The raccoons are back.  <b>1068-15</b>	336.	1066.15	1068.15/	2.0	TOM TO MADDIE (into phone) The raccoons are back. (note that Tom assumes the raccoons are rooting around in the garbage cans again)
<b>SCENE 217</b> - MS - TOM, TURNING FG, TALKS INTO THE CELL PHONE.  TOM (into cell phone) And they are in for a surprise.  MADDIE (over cell phone) Your surprise...  <b>1073-05</b>	337.	1069.7	1072.3	2.12	TOM TO MADDIE) (into phone) And they are in for a surprise. (are in for : i.e., 'will inevitably receive') (he opens a drawer)
<b>SCENE 218</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - SAN FRANCISCO - DAY - MS - CAMERA DOLLIES IN ON MADDIE, WHO SITS L AND TALKS INTO THE CELL PHONE. RACHEL AND JOJO, BG, WORK ON THE MODEL.  MADDIE (into cell phone) ...better not be my tranquilizer gun. They're just hungry.  <b>1077-04</b>	338.	1072.7 (over scene end)	1077.4/	4.13	MADDIE TO TOM) (into phone) Your surprise better not be my tranquilizer gun. They're just hungry. (tranquilizer gun : referring to a gun Maddie uses in her veterinary work to tranquilize wild bears) (They : The raccoons)
<b>SCENE 219</b> - INT. TOM & MADDIE'S HOUSE/ KITCHEN - DAY - MCS - HIGH ANGLE - TOM (FACE OFF) TAKES A TRANQUILIZER GUN OUT OF A DRAWER.  MADDIE (over cell phone) And also...  <b>1079-01</b>	339. <i>ITAL</i>	1077.13 (over scene end)	1081.13	4.0	MADDIE TO TOM) (over phone) <i>And also, that's for bears.</i> (that : i.e., 'that tranquilizer gun') (Tom takes the tranquilizer gun out of the drawer and checks to make sure there is a tranquilizer dart inside)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 220</b> - MCS - LOW ANGLE - TOM, LISTENING INTO THE CELL PHONE, OPENS THE CHAMBER ON THE TRANQUILIZER GUN AND MAKES SURE IT IS LOADED.</p> <p>MADDIE (over cell phone) ...that's for bears.</p> <p>TOM (into cell phone) Good. Now I <u>know</u> it'll work.</p> <p style="text-align: right;"><b>1085-08</b></p> <p><b>SCENE 221</b> - MCS - TOM TURNS FG AND TALKS INTO THE CELL PHONE.</p> <p>MADDIE (over cell phone) Tom.</p> <p>TOM (into cell phone) I'm kidding. I'm just gonna use it to scare 'em. (inhales softly, then murmuring to himself) Possibly to death.</p> <p>HE WALKS FG.</p> <p style="text-align: right;"><b>1091-05</b></p> <p><b>SCENE 222</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - SAN FRANCISCO - DAY - MS - MADDIE, L, LISTENS INTO THE CELL PHONE AS RACHEL AND JOJO, BG, WORK ON THE MODEL.</p> <p>TOM (over cell phone) (rapidly) Love ya, honey, bye!</p> <p>MADDIE (into cell phone) Tom--</p> <p>THE LINE DISCONNECTS.</p> <p style="text-align: right;"><b>1093-00</b></p>	340.   <					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 223</b> - INT. TOM &amp; MADDIE'S HOUSE/ KITCHEN - GREEN HILLS - DAY - MS - TOM, WALKING L TOWARD THE BACK DOOR, PUTS DOWN THE CELL PHONE, CAMERA PANNING WITH HIM. CAMERA HOLDS AS HE STOPS, THEN STEPS BACK TO THE CAKE ON THE KITCHEN TABLE. HE LICKS SOME FROSTING OFF THE CAKE ONTO HIS FINGER, THEN LICKS FROSTING OFF HIS FINGER.</p> <p>TOM (licks cake frosting from finger)</p> <p>1096-12</p>					
<p><b>SCENE 224</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - SAN FRANCISCO - DAY - MFS - RACHEL, SITTING BG WITH JOJO, LOOKS UP AT MADDIE, L.</p> <p>1099-13</p>					
<p><b>SCENE 225</b> - MS - JOJO, L, WORKS ON THE MODEL AS RACHEL, R, LOOKS LFG AT O.S. MADDIE.</p> <p>RACHEL D-I-V-O-R-C-E.</p> <p>1104-13</p>	343.	1100.7	1104.7	4.0	RACHEL TO MADDIE) D-I-V-O-R-C-E. (meaning that Maddie should divorce Tom) (meanwhile, Sonic sneaks through a window into Tom's garage carrying one of the gold rings in his hand)
<p><b>SCENE 226</b> - INT. TOM &amp; MADDIE'S GARAGE - GREEN HILLS - DAY - MS - LOW ANGLE - SONIC (FACE OFF) SNEAKS THROUGH AN OPEN WINDOW ONTO A BENCH INSIDE THE GARAGE. CAMERA TILTS DOWN TO REVEAL HIS FACE.</p> <p>344.</p>	(OUT)				
<p>SONIC Okay. (inhales) I'm in...</p> <p>1109-07</p>	345.	1107.7	1109.7/	2.0	SONIC TO HIMSELF) Okay, I'm in. (in : i.e., 'in the garage')
					2AB - (118)

**"SONIC THE HEDGEHOG" R/2AB P/58**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 227</b> - FS - LOW ANGLE - SONIC, HOLDING HIS BACKPACK, LEAPS DOWN TO THE FLOOR, CAMERA TILTING DOWN.</p> <p>SONIC (inhales) ...with minimal damage to Donut Lord's property. (low breath)</p> <p>HE TAKES THE POUCH OF RINGS OUT OF HIS BACKPACK.</p> <p><b>1114-13</b></p>	346.	1109.15	1114.3	4.4	SONIC TO HIMSELF) With minimal damage to Donut Lord's property. (Donut Lord : see Title #88) (meaning that he did not cause much damage to the garage as he broke in)	
<p><b>SCENE 228</b> - MCS - CAMERA TILTS UP AS SONIC TAKES A RING OUT OF THE BACKPACK AND LOOKS AT IT.</p> <p>SONIC (to himself) Here we go. It didn't work out on Earth, but that's okay. (inhales) You're goin' to a safe world.</p> <p><b>1121-02</b></p>	347.	1115.3	1121.2/	5.15	SONIC TO HIMSELF) It didn't work out on Earth, but that's okay. You're going to a safe world.	
<p><b>SCENE 229</b> - MCS - SONIC PACES L AND THEN R, CAMERA DOLLYING WITH HIM.</p> <p>SONIC (inhales) A nice, safe world full of mushrooms. (inhales) Mushrooms that'll be your only friends. (despairing) That sounds awful. I can't do this.</p> <p>CAMERA HOLDS AS SONIC STOPS AND SHAKES HIS HEAD.</p> <p>SONIC (cont'd) (reassuringly, to himself) You have to do it. There's no other option.</p> <p><b>1136-01</b></p>	348.	1121.8	1125.3	3.11	SONIC TO HIMSELF) A nice, safe world full of mushrooms.	
	348A	1125.9	1129.13	4.4	SONIC TO HIMSELF) Mushrooms that will be your only friends. (Sonic grimaces unhappily)	
	348B	1130.5	1133.5	3.0	SONIC TO HIMSELF) That sounds awful. I can't do this. (do this : i.e., 'go to the mushroom planet')	
	348C	1133.9	1136.1/	2.8	SONIC TO HIMSELF) You have to do it. There's no other option. (Sonic sighs with resignation)	
2AB - (119)						



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 230</b> - MCS - SONIC HOLDS UP THE RING AND LOOKS AT IT.  SONIC (sighs heavily, calming himself) All right.  <b>1140-11</b>	348D	1139.7	1140.11/	1.4	SONIC TO HIMSELF) All right. (Sonic prepares to toss up the ring - just then, Tom abruptly kicks in the garage door and enters with a flashlight and the tranquilizer gun)
<b>SCENE 231</b> - MFS - SONIC PREPARES TO TOSS THE RING FG.  <b>1142-08</b>					
<b>SCENE 232</b> - FS - SONIC, RFG, PREPARES TO THROW THE RING AS TOM, LBG, OPENS THE DOOR. HE STEPS INTO THE GARAGE, AIMING THE TRANQUILIZER GUN LFG.  TOM S.F.P.D.!  <b>1144-15</b>	349.	1143.8	1149.5/	5.13	TOM TO "RACCOONS") (shouting) SFPD...pending background check. Paws in the air! (SFPD : abbreviation of, 'San Francisco Police Department!' - note humor of Tom already identifying himself as a San Francisco police officer) (pending background check. : referring to the caveat in the acceptance letter [see Title #134] - note humor of Tom muttering this addendum) (Paws in the air! : raccoon-themed play on, 'Hands in the air!', the standard police command to a suspect to raise their arms above their head) (Tom's flashlight illuminates Sonic, and they both stare at each other in shock)
<b>SCENE 233</b> - MS - TOM, HOLDING A FLASHLIGHT, AIMS THE TRANQUILIZER GUN FG.  TOM Pending background check. Paws in the air!  HE STEPS FG, THEN LOOKS RFG AT O.S. SONIC. <b>1149-09</b>					
<b>SCENE 234</b> - FS - SONIC, FROZEN IN SHOCK, LOOKS LFG AT O.S. TOM WITH ALARM.  <b>1151-03</b>					
<b>SCENE 235</b> - MCS - SONIC LOOKS NERVOUSLY LFG AT O.S. TOM.  SONIC Uhhh...meow?  <b>1155-09</b>	350.	1151.10	1153.6	1.12	SONIC TO TOM) Uh...
	351.	1153.13	1155.9/	1.12	SONIC TO TOM) ...meow? (onomatopoeia for the sound made by a cat) (note humor of Sonic trying to pretend to be a cat) (Tom and Sonic both scream in terror, then Tom fires the tranquilizer dart into Sonic's leg)
2AB - (120)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 236</b> - MCS - LOW ANGLE - TOM, LOOKING RFG AT O.S. SONIC, REACTS WITH TERROR.</p> <p>TOM (screams - continues under following scenes and dialogue)</p> <p>1157-08</p> <p><b>SCENE 237</b> - MCS - SONIC, LOOKING LFG AT O.S. TOM, REACTS WITH TERROR.</p> <p>SONIC (screams - continues under following scenes)</p> <p>1159-08</p> <p><b>SCENE 238</b> - MCS - LOW ANGLE - TOM FIRES THE TRANQUILIZER GUN RFG AT O.S. SONIC.</p> <p>1160-15</p> <p><b>SCENE 239</b> - MS - A TRANQUILIZER DART HITS SONIC IN THE LEG. CAMERA TILTS UP TO REVEAL HIS FACE.</p> <p>SONIC Ow!</p> <p>SONIC STARTS TO BECOME WOOZY.</p> <p>1166-09</p> <p><b>SCENE 240</b> - MS - SONIC'S BLURRY POV - SCENE GOES IN AND OUT OF FOCUS AS O.S. SONIC LOOKS AT TOM'S T-SHIRT. THE T-SHIRT READS:</p> <p>San Francisco HERE I COME!</p> <p>SONIC (off) (reading) "San..."</p> <p>1169-13</p>						
	352.	1163.7	1165.7	2.0	SONIC TO TOM) (annoyed) Ow! (interjection of pain) (Sonic becomes woozy - he sees the illustration of the San Francisco skyline on Tom's T-shirt)	
	353.	(OUT)				
	354.	1168.4 (over scene end)	1172.14/	4.10	SONIC TO HIMSELF) (reading shirt) "San...Francisco?" (Sonic drops the ring on the ground - it rolls to a stop between Tom and Sonic, then opens up into a portal that leads to the sky above San Francisco - Sonic falls on his face, and loses his grip on the ring pouch, which falls through the portal and lands on a small roof of the Transamerica Building, the most prominent skyscraper in the T-shirt illustration - there is label on the pouch)	
						2AB - (121)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 241</b> - MCS - SONIC LOOKS LFG AT THE O.S. T-SHIRT WITH A DAZED EXPRESSION.</p> <p>SONIC ...Francisco?"</p> <p>1172-14</p> <p><b>SCENE 242</b> - MS - SONIC (FACE OFF) DROPS THE RING ON THE FLOOR. THE RING ROLLS L, CAMERA DOLLYING WITH IT.</p> <p>1176-00</p> <p><b>SCENE 243</b> - MS - LOW ANGLE - TOM LOOKS DOWN RFG AT THE O.S. RING.</p> <p>1177-09</p> <p><b>SCENE 244</b> - MS - THE RING TOPPLES ONTO THE FLOOR AND STARTS TO OPEN A PORTAL.</p> <p>1180-02</p> <p><b>SCENE 245</b> - MS - HIGH ANGLE - THE RING OPENS A PORTAL TO SAN FRANCISCO ON THE FLOOR, LOOKING DOWN AT THE ROOF OF THE TRANSAMERICA BUILDING.</p> <p>1183-06</p> <p><b>SCENE 246</b> - MS - LOW ANGLE - TOM LOOKS DOWN AT THE O.S. PORTAL WITH AMAZEMENT.</p> <p>1187-07</p> <p><b>SCENE 247</b> - MLS - HIGH ANGLE - TOM STANDS L ON ONE SIDE OF THE PORTAL AS SONIC, STANDING R ON THE OTHER SIDE OF THE PORTAL IN THE FLOOR, STAGGERS.</p> <p>1191-07</p>		
		2AB - (122)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 248</b> - MS - SONIC FALLS TO THE FLOOR, CAMERA TILTING DOWN WITH HIM.</p> <p>SONIC (woozy groan and falling grunt)</p> <p>HIS HAND HITS THE FLOOR AND HE DROPS HIS POUCH.</p> <p>1194-08</p> <p><b>SCENE 249</b> - EXT. SAN FRANCISCO - DAY - MFS - HIGH ANGLE - CAMERA MOVES DOWN AS THE POUCH FALLS TOWARD THE ROOF OF TRANSAMERICA BUILDING.</p> <p>1197-15</p> <p><b>SCENE 250</b> - EXT. TRANSAMERICA BUILDING - DAY - MS - LOW ANGLE - CAMERA TILTS DOWN AS THE POUCH LANDS ON THE ROOF OF THE TRANSAMERICA BUILDING. CAMERA DOLLIES L AND IN ON THE POUCH. A LABEL ON THE POUCH READS:</p> <p>EMERGENCY USE ONLY!!!</p> <p>1203-11</p> <p><b>SCENE 251</b> - INT. TOM &amp; MADDIE'S GARAGE - GREEN HILLS - DAY - FS - TOM STANDS L AND SONIC LIES R ON THE FLOOR. THE PORTAL STARTS TO CLOSE.</p> <p>1205-12</p> <p><b>SCENE 252</b> - MCS - SONIC REACHES TOWARD THE O.S. PORTAL.</p> <p>SONIC No. (woozy grunt and breath)</p> <p>THE O.S. PORTAL CLOSES, THEN SONIC PASSES OUT.</p> <p>1209-13</p>					
	355.	1199.0	1203.11/	4.11	<b>NARRATIVE TITLE)</b> (of label on pouch) EMERGENCY USE ONLY! (the groggy Sonic drags himself toward the portal)
	356.	/1206.0	1208.2	2.2	SONIC) (reacting) No. (the portal closes, shutting Sonic out - Sonic loses consciousness)
					2AB - (123)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 253</b> - FS - LOW ANGLE - TOM STARES DOWN FG AT SONIC WITH DISBELIEF. <b>1212-06</b>					
<b>SCENE 254</b> - MCS - TOM SHAKES HIS HEAD WITH DISBELIEF.  TOM (stunned) What? <b>1217-07</b>	357.	1215.2	1217.2	2.0	TOM TO HIMSELF) (stunned) What? (later, Sonic is lying in an animal cage in Tom's house, still unconscious - Tom sticks a spatula through the bars to gently turn his head so that he can see his blue quills - Tom then picks up the quill he found on the kitchen counter earlier and compares it)
<b>SCENE 255</b> - INT. TOM & MADDIE'S HOUSE/ DINING ROOM - DAY - MCS - SONIC LIES UNCONSCIOUS INSIDE A CAGE. O.S. TOM PUSHES A SPATULA INTO FRAME, THEN POKES SONIC'S HEAD WITH IT. <b>1226-07</b>					
<b>SCENE 256</b> - MCS - LOW ANGLE - TOM LOOKS DOWN AT SONIC, LYING FG IN THE CAGE. <b>1231-07</b>					
<b>SCENE 257</b> - MCS - O.S. TOM POKES AT SONIC WITH THE SPATULA. <b>1234-01</b>					
<b>SCENE 258</b> - MCS - LOW ANGLE - TOM LOOKS DOWN AT SONIC, LYING FG IN THE CAGE. <b>1238-02</b>					
<b>SCENE 259</b> - FS - TOM, L, LOOKS AT THE CAGE, WHICH IS R ON THE DINING ROOM TABLE. TOM PUTS DOWN THE SPATULA, THEN PICKS UP THE BLUE QUILL HE FOUND EARLIER. <b>1243-15</b>					
<b>SCENE 260</b> - MCS - TOM (FACE OFF), LFG, PICKS UP THE QUILL AND COMPARES IT TO THE QUILLS ON SONIC'S HEAD. <b>1246-15</b>					
					2AB - (124)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 261</b> - MCS - LOOKING THROUGH THE CAGE TO TOM, WHO LOOKS DOWN AT SONIC (OUT OF FOCUS), LYING FG IN THE CAGE.</p> <p>TOM (amazed breath) The Blue Devil.</p> <p style="text-align: right;"><b>1253-08</b></p> <p><b>SCENE 262</b> - MFS - TOM STEPS BG TO A COUNTER.</p> <p style="text-align: right;"><b>1257-04</b></p> <p><b>SCENE 263</b> - MS - TOM, FG, STOPS AT THE COUNTERS AND LOOKS AROUND FG WITH AMAZEMENT, CAMERA DOLLYING R. SONIC, KNEELING BG IN THE CAGE, OPENS THE CAGE DOOR AND CRAWLS OUT ONTO THE DINING ROOM TABLE.</p> <p>TOM (amazed breaths)</p> <p>SONIC GRABS THE CAGE AND PULLS HIMSELF ONTO HIS FEET.</p> <p style="text-align: right;"><b>1269-04</b></p> <p><b>SCENE 264</b> - MCS - PAST SONIC (OUT OF FOCUS), RFG, TO TOM, WHO TURNS FG. HE SEES SONIC ON HIS FEET, THEN JERKS BACK BG AND REACTS WITH SHOCK.</p> <p style="text-align: right;"><b>1271-08</b></p> <p><b>SCENE 265</b> - MFS - TOM STEPS BACK LFG TO THE COUNTER AS SONIC, BG, LOOKS GROGGILY AROUND THE ROOM.</p> <p>TOM (face obscured) (gasps)</p>	358.	1251.4	1253.8/	2.4	<p>TOM TO HIMSELF) The Blue Devil. (see Title #93E) (note that Tom is now realizing that Sonic is the creature Carl was always talking about) (Tom turns to the kitchen counter, amazed, and when his back is turned Sonic awakens and crawls out of the cage - Tom grabs his cell phone to take a photo and turns to the cage again - seeing the still-woozy Sonic stand up, Tom leaps back with a gasp, dropping his phone)</p>
2AB - (125)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 265 - (CONTINUED)</b>  CAMERA DOLLIES IN AS SONIC LOOKS AT TOM.  SONIC (woozily) Donut Lord?  TOM (face obscured) It can...  <b>1274-15</b>	359.	1273.0 (over scene end)	1276.8	3.8	SONIC TO TOM, THEN TOM TO HIMSELF) -Donut Lord? -It can talk. (It : referring to Sonic as an unknown type of animal or alien)
<b>SCENE 266 - MCS - PAST SONIC (OUT OF FOCUS), RFG, TO TOM, WHO LOOKS AT HIM WITH SHOCK.</b>  TOM ...talk. You're not, (frightened breaths) you're not here to abduct me, are ya?  SONIC (face obscured) You...  <b>1281-11</b>	360.	1277.8	1281.0	3.8	TOM TO SONIC) You're not...here to abduct me, are you? (note humor of Tom assuming Sonic is the typical alien of pop culture who abducts humans for experimentation)
<b>SCENE 267 - MCS - PAST TOM, LFG, TO SONIC, WHO GESTURES AT HIM.</b>  SONIC ...abducted <u>me</u> .  <b>1283-08</b>	361.	1281.4 (over scene end)	1283.8/	2.4	SONIC TO TOM) You abducted <u>me</u> .
<b>SCENE 268 - MS - PAST SONIC, RFG IN MCS, TO TOM, WHO GESTURES CALMLY AT HIM.</b>  TOM (low breaths, reacting) Okay, that's a fair point.  <b>1287-09</b>	362.	1285.14 (over scene end)	1289.2/	3.4	TOM TO SONIC) Okay, that's a fair point. What are you? (point : argument - response)
<b>SCENE 269 - MS - PAST TOM, LFG IN MCS, TO SONIC, WHO LOOKS AT HIM.</b>  TOM (face obscured) What are you?  <b>1289-02</b>					
2AB - (126)					





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COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 274</b> - MCS - PAST SONIC (OUT OF FOCUS), RFG, TO TOM, WHO LOOKS AT HIM.  TOM Again, fair.  SONIC (face obscured) Wait, wait, wait.  <b>1307-01</b>	367.	1304.12	1306.6	1.10	TOM TO SONIC) Again, fair.
<b>SCENE 275</b> - MS - PAST TOM, LFG IN MCS, TO SONIC, WHO GESTURES AT HIM.  SONIC Where are all the mushrooms? (quick breath) Why am I still on Earth?  <b>1310-13</b>	368.	1306.10 (over scene end)	1310.13/	4.3	SONIC TO TOM) Wait, where are all the mushrooms? Why am I still on Earth? (the mushrooms : referring to the mushroom planet, where Sonic thought he had transported himself)
<b>SCENE 276</b> - MCS - PAST SONIC (OUT OF FOCUS), RFG, TO TOM, WHO LOOKS AT HIM WITH CONFUSION.  SONIC (face obscured) What did-- (remembering) Oh...  <b>1312-11</b>	369.	1312.0 (over scene end)	1315.14/	3.14	SONIC TO TOM) (remembering) Oh, no! I lost my rings!
<b>SCENE 277</b> - MCS - PAST TOM, LFG, TO SONIC, WHO GESTURES WITH FRUSTRATION.  SONIC ...no! I lost my rings!  <b>1315-14</b>					
<b>SCENE 278</b> - MS - PAST SONIC, RFG IN MCS, TO TOM, WHO GESTURES WITH CONFUSION.  TOM What?  THE SOUND OF THE O.S. MOBILE LABORATORY APPROACHING THE HOUSE IS HEARD.  <b>1320-09</b>	370.	1316.6	1318.1	1.11	TOM TO SONIC) What? (outside, Robotnik's mobile lab approaches the house, and Tom reacts to the rumble)
2AB - (128)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 279</b> - EXT. ROAD - DAY - MS - THE MOBILE LABORATORY (WHEELS) MOVES L DOWN THE ROAD TOWARD O.S. TOM'S HOUSE. 1326-10</p> <p><b>SCENE 280</b> - INT. TOM &amp; MADDIE'S HOUSE/ DINING ROOM - DAY - MCS - PAST SONIC (OUT OF FOCUS), RFG, TO TOM, WHO REACTS WITH CONFUSION.</p> <p>TOM What's happening? (low breaths) Is this your mothership? 1330-06</p> <p><b>SCENE 281</b> - MFS - SONIC STANDS R ON THE TABLE AS TOM, L, LOOKS AROUND WITH CONFUSION. TOM WALKS R PAST THE TABLE TOWARD A WINDOW, CAMERA PANNING WITH HIM.</p> <p>TOM 'Cause I'm not in the mood to get probed.</p> <p>SONIC TURNS R AND GESTURES AT TOM.</p> <p>SONIC Do you think you're worried? I'm not even wearing pants.</p> <p>TOM WALKS R TO THE WINDOW, CAMERA CONTINUING TO PAN WITH HIM, OFF SONIC.</p> <p>TOM (overlapping) What's going on?</p> <p>TOM PUSHES BACK THE CURTAIN ON THE WINDOW. 1338-07</p>	<p>371.</p> <p>372.</p> <p>373.</p>	<p>/1326.14 1330.6/ 3.8 TOM TO SONIC) What's happening? Is this your mothership? (this : referring to the mobile lab) (mothership : large alien spacecraft from which smaller craft are launched - note humor of Tom still thinking Sonic is a space alien come here to abduct him)</p> <p>1331.6 1333.15 2.9 TOM TO SONIC) I'm not in the mood to get probed. (get probed : referring to the pop culture myth that aliens probe human orifices after abducting them)</p> <p>1334.3 1338.7/ 4.4 SONIC TO TOM) You're worried? I'm not even wearing pants. (implying that Sonic has less protection against being probed by aliens than Tom does because of Sonic's lack of clothing) (Tom goes to a window and looks outside - he sees Robotnik's mobile lab parking at the end of the driveway)</p>
2AB - (129)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 282</b> - MFS - TOM'S POV - LOOKING THROUGH THE WINDOW TO THE MOBILE LABORATORY, WHICH STOPS ON THE ROAD. 1341-10</p> <p><b>SCENE 283</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MCS - LOOKING THROUGH THE WINDOW TO TOM, WHO STARES RFG AT THE O.S. MOBILE LABORATORY.</p> <p>TOM What the...?</p> <p>CAMERA TILTS DOWN, OFF TOM, TO REVEAL SONIC, WHO IS NOW LOOKING RFG THROUGH THE WINDOW AT THE O.S. MOBILE LABORATORY.</p> <p>SONIC (yelps)</p> <p>SONIC HURRIEDLY CLOSES THE CURTAIN. 1347-12</p> <p><b>SCENE 284</b> - INT. TOM &amp; MADDIE'S HOUSE/ DINING ROOM - DAY - MFS - TOM STEPS BACK BG AWAY FROM SONIC, R.</p> <p>TOM (startled breath)</p> <p>SONIC (face obscured) (overlapping) They're... 1349-01</p> <p><b>SCENE 285</b> - MCS - PAST TOM (FACE OFF), LFG, TO SONIC, WHO GESTURES AT HIM.</p> <p>SONIC ...comin' for me!</p> <p>TOM (face off) <u>Who</u> is... 1350-06</p>	<p>374.</p> <p>375.</p>	<p>1343.8</p> <p>/1349.2</p> <p>1345.6</p> <p>1352.10</p> <p>1.14</p> <p>3.8</p>	<p>TOM TO HIMSELF) What the...? (see Title #251) (Sonic comes to the window and yelps at the sight of the lab)</p> <p>SONIC TO TOM, THEN TOM TO SONIC) -They're coming for me! -<u>Who</u>? What's that got to do with me?</p>	2AB - (130)	

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COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 286</b> - MCS - LOW ANGLE - PAST SONIC, RFG, TO TOM, WHO GESTURES AT HIM.</p> <p>TOM ...coming for you? What's that got to do with me?</p> <p>SONIC (face obscured) I don't have time...</p> <p style="text-align: right;"><b>1353-07</b></p>	376.	1352.14 (over scene end)	1355.14/ (over scene end)	3.0	SONIC TO TOM) I don't have time to explain, but you have to help me.
<p><b>SCENE 287</b> - MCS - PAST TOM (FACE OFF), LFG, TO SONIC, WHO GESTURES AT HIM.</p> <p>SONIC ...to explain, but you have to help me.</p> <p style="text-align: right;"><b>1355-14</b></p>					
<p><b>SCENE 288</b> - MCS - LOW ANGLE - PAST SONIC, RFG, TO TOM, WHO LOOKS AT HIM.</p> <p>TOM No, I don't. Why?</p> <p style="text-align: right;"><b>1359-02</b></p>	377.	1356.4	1359.1/ (Why : i.e., 'Why do I have to help you')	2.13	TOM TO SONIC) No, I don't. Why? (Why : i.e., 'Why do I have to help you')
<p><b>SCENE 289</b> - MCS - PAST TOM (FACE OFF), LFG, TO SONIC, WHO POINTS AT HIM.</p> <p>SONIC Well, my legs, which normally would be classified as lethal weapons, (inhales) feel like spaghetti. (quick breath) I need your help. Please! It's life or death.</p> <p style="text-align: right;"><b>1370-10</b></p>	378.	1359.7	1366.3	6.12	SONIC TO TOM) My legs, which normally would be classified as lethal weapons, feel like spaghetti. (meaning that while his legs are normally very powerful, they currently feel limp and wobbly because of the tranquilizer dart)
<p><b>SCENE 290</b> - MCS - LOW ANGLE - PAST SONIC, RFG, TO TOM, WHO LOOKS UNCERTAINLY AT HIM.</p> <p>TOM (heavy breaths, considering it)</p>	379.	1366.11	1370.10/ (heavy breaths, considering it)	3.15	SONIC TO TOM) I need your help. Please! It's life or death.
2AB - (131)					

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COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 290 - (CONTINUED)</b></p> <p>CAMERA DOLLIES IN SLIGHTLY ON TOM, WHO SHAKES HIS HEAD.</p> <p>TOM (cont'd) Fine. Come with me.</p> <p>TOM WALKS LFG.</p> <p><b>1384-14</b></p>	380.	1382.10	1384.14/	2.4	<p>TOM TO SONIC) Fine. Come with me. (Tom turns and hurries away from the window - Sonic tries to follow, but he is too weak and he just falls off the bench he was standing on and lands face down on the floor)</p>
<p><b>SCENE 291</b> - MS - TOM (FACE OFF) WALKS LFG OUT OF FRAME AS SONIC, STANDING ON A BENCH IN FRONT OF THE WINDOW, LOOKS AT HIM. SONIC TRIES TO STEP OFF THE BENCH, BUT JUST FALLS TO THE FLOOR, CAMERA TILTING DOWN WITH HIM.</p> <p>SONIC (calling after Tom) Uh...little help?</p> <p><b>1392-03</b></p>	381.	1389.7	1392.1/	2.10	<p>SONIC TO TOM) (calling after him) Uh...little help? (i.e., 'can you give me a little help in walking')</p>
<p><b>EXHIBITION REEL FOOTAGE:</b></p> <p><b>1380-04</b></p> <p><b>END OF REEL 2AB</b></p>					<p>LAST FRAME OF PICTURE: <b>1392.3</b></p> <p><b>END OF REEL 2AB</b></p>
2AB - (132)					

"SONIC THE HEDGEHOG" R/3AB P/1

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p>START MEASURING 0.00 AT START MARK IN ACADEMY LEADER.</p> <p style="text-align: right;"><b>11-15</b></p> <p><b>SCENE 1</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MFS - LOOKING DOWN THE DRIVEWAY TO THE MOBILE LABORATORY, WHICH IS PARKED ON THE STREET. THE MAILBOX AT THE END OF THE DRIVEWAY READS:</p> <p style="text-align: center;"><i>Welcome</i></p> <p>ROBOTNIK ENTERS LFG, THEN KNEELS DOWN FG AND LOOKS AT THE DIRT ON THE SIDE OF DRIVEWAY.</p> <p style="text-align: right;"><b>17-06</b></p> <p><b>SCENE 2</b> - MCS - HIGH ANGLE - ROBOTNIK (FACE OFF) KNEELS IN FRONT OF ONE OF SONIC'S FOOTPRINTS, WHICH IS IN THE DIRT ON THE SIDE OF THE DRIVEWAY. ROBOTNIK SCANS THE FOOTPRINT WITH HIS WRIST DATAPAD.</p> <p style="text-align: right;"><b>25-15</b></p> <p><b>SCENE 3</b> - INT. TOM &amp; MADDIE'S HOUSE/ ATTIC - DAY - MFS - TOM, STANDING R ON THE STAIRS, PUTS SONIC DOWN BG ON HIS FEET.</p> <p>TOM (face obscured) (sighs)</p> <p style="text-align: right;"><b>28-12</b></p> <p><b>SCENE 4</b> - MCS - TOM LOOKS LFG AT O.S. SONIC.</p> <p>382.</p> <p>TOM All right, stay here. And be quiet.</p> <p style="text-align: right;"><b>31-12</b></p> <p><b>SCENE 5</b> - MCS - PAST TOM, RFG, TO SONIC, WHO POINTS AT HIM.</p> <p>383.</p> <p>SONIC Good plan. Great plan. We're already workin' so well together. (inhales) Practically finishing each other's...</p> <p style="text-align: right;"><b>37-09</b></p>		<p><b>LABORATORY:</b> 0.00 AT START MARK</p> <p>17.6 = 1<sup>ST</sup> SCENE END</p> <p>25.15 = 2<sup>ND</sup> SCENE END</p> <p>28.12 = 3<sup>RD</sup> SCENE END</p> <p>/28.14 31.10/ 2.12 TOM TO SONIC) All right, stay here. And be quiet. (inside the house, Tom has carried Sonic up to the attic)</p> <p>32.2 39.4 7.2 SONIC TO TOM) (over scene end) Great plan. We're working so well together. Practically finishing each other's sentences. (Practically...sentences : implying that Sonic and Tom are so compatible they know what each other is going to say at any given moment) (Tom starts backing down the steps, and Sonic panics)</p> <p>3AB - (133)</p>

**"SONIC THE HEDGEHOG" R/3AB P/2**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 6</b> - MCS - HIGH ANGLE - TOM TURNS AND WALKS BG DOWN THE STEPS.</p> <p>SONIC (off) ...sentences.</p> <p><b>39-13</b></p>						
<p><b>SCENE 7</b> - FS - SONIC, BG, LOOKS DOWN AT THE OPENING TO THE STAIRS. O.S. TOM CLOSES THE DOOR OVER THE STAIRS.</p> <p>SONIC Uh, okay, bye.</p> <p><b>43-09</b></p>	384.	41.9	43.9/	2.0	SONIC TO TOM) Okay, bye. (Tom ignores Sonic and exits - he then walks out the front door and sees Robotnik snooping around his driveway)	
<p><b>SCENE 8</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MLS - TOM WALKS FG OUT THE FRONT DOOR OF THE HOUSE.</p> <p><b>47-12</b></p>						
<p><b>SCENE 9</b> - MLS - ROBOTNIK, CROUCHED BG ON THE DRIVEWAY, LOOKS DOWN AT THE FOOTPRINTS.</p> <p>TOM (off) (calling to Robotnik) Hello there!</p> <p><b>51-00</b></p>	385.	48.11	50.11	2.0	TOM TO ROBOTNIK) (calling) Hello there!	
<p><b>SCENE 10</b> - MS - TOM STOPS ON THE FRONT PORCH AND LOOKS LFG AT O.S. ROBOTNIK.</p> <p>TOM Can I help you?</p> <p><b>53-10</b></p>	386.	51.12	53.10/	1.14	TOM TO ROBOTNIK) Can I help you? (Robotnik strides up the driveway to the house)	
3AB - (134)						

"SONIC THE HEDGEHOG" R/3AB P/3

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 11</b> - MLS - HIGH ANGLE - ROBOTNIK, LOOKING RFG AT O.S. TOM, STANDS UP AND WALKS FG. HE WAVES AT O.S. TOM.  ROBOTNIK Good morning, my rural chum.  <b>61-08</b>	387.	59.0	61.8/	2.8	ROBOTNIK TO TOM) Good morning, my rural chum. (chum : colloquial for, 'friend') (my rural chum : note humor of this condescending address)
<b>SCENE 12</b> - MCS - TOM PEERS LFG AT O.S. ROBOTNIK.  <b>63-08</b>					
<b>SCENE 13</b> - MLS - ROBOTNIK, GESTURING RFG AT O.S. TOM, WALKS FG, CAMERA TILTING DOWN WITH HM.  ROBOTNIK (improvising) I'mmmm from the power company, investigating the blackout.  ROBOTNIK RUNS RFG UP THE STEPS TO THE FRONT PORCH, CAMERA TILTING UP.  ROBOTNIK (cont'd) (inhales) If you don't mind, I'd like to take a few readings inside your house?  ROBOTNIK STOPS FG IN MCS AND POINTS FG AT THE O.S. HOUSE.  <b>74-02</b>	388.	/63.9	65.1	1.8	ROBOTNIK TO TOM) I'm... (Robotnik stretches out the word as he tries to think of a plausible story)
	389.	65.5	68.15	3.10	ROBOTNIK TO TOM) ...from the power company, investigating the blackout. (blackout : see Title #300)
	390.	69.3	73.13	4.10	ROBOTNIK TO TOM) If you don't mind, I'd like to take a few readings inside your house? (readings : electrical meter readings) (he stops on the porch steps)
<b>SCENE 14</b> - MS - LOW ANGLE - TOM LOOKS LFG AT O.S. ROBOTNIK.  TOM No kidding. You're from the power compa-...  <b>76-02</b>	391.	/74.3 (over scene end)	76.15	2.12	TOM TO ROBOTNIK) No kidding? You're from the power company? (kidding : joking) (Robotnik nods)
3AB - (135)					



"SONIC THE HEDGEHOG" R/3AB P/4

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 15</b> - MCS - HIGH ANGLE - ROBOTNIK NODS RFG AT O.S. TOM.</p> <p>TOM (off) ...-ny?</p> <p>ROBOTNIK (very low, nodding) Mm-hm.</p> <p>TOM (off) (overlapping) Oh, you must know...</p> <p style="text-align: right;"><b>77-13</b></p> <p><b>SCENE 16</b> - MS - LOW ANGLE - TOM GESTURES LFG AT O.S. ROBOTNIK.</p> <p>TOM ...my buddy Spencer. We play softball to-...</p> <p style="text-align: right;"><b>80-07</b></p> <p><b>SCENE 17</b> - MCS - HIGH ANGLE - ROBOTNIK SMILES INSINCERELY RFG AT O.S. TOM.</p> <p>TOM (off) ...-gether.</p> <p>ROBOTNIK Ah! Spence. (inhales sharply, grinning) He's a good man. (exhales)</p> <p>TOM (off) Yeah.</p> <p style="text-align: right;"><b>88-06</b></p> <p><b>SCENE 18</b> - MS - LOW ANGLE - TOM GESTURES LFG AT O.S. ROBOTNIK.</p> <p>TOM Yeah. Oh, sure, come on in!</p> <p style="text-align: right;"><b>90-08</b></p>	<p>392.</p> <p>393.</p> <p>394.</p> <p>395.</p>	<p>77.3</p> <p>80.13</p> <p>3.10</p> <p>(over scene ends)</p> <p>81.1</p> <p>83.9</p> <p>2.8</p> <p>84.5</p> <p>86.9</p> <p>2.4</p> <p>89.2</p> <p>91.10/ (over scene end)</p> <p>2.8</p>	<p>TOM TO ROBOTNIK) You must know Spencer. We play softball together. (softball : sport similar to baseball that is played on a small diamond with a ball that is larger than a baseball and that is pitched underhand)</p> <p>ROBOTNIK TO TOM) (smiling fondly) Ah! Spence. (Spence : short for, 'Spencer' - note that Robotnik is trying to imply familiarity with him)</p> <p>ROBOTNIK TO TOM) He's a good man. (Tom nods, saying "Yeah", then beckons agreeably to Robotnik)</p> <p>TOM TO ROBOTNIK, THEN ROBOTNIK TO TOM) -Come on in! -Great. (in : i.e., 'into the house') (Tom heads for the front door, and Robotnik darts after him)</p>	3AB - (136)	

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 19</b> - MCS - HIGH ANGLE - ROBOTNIK STARTS TO HURRY RFG UP THE STAIRS.</p> <p>ROBOTNIK Great.</p> <p style="text-align: right;"><b>91-13</b></p>						
<p><b>SCENE 20</b> - FS - LOW ANGLE - TOM WALKS BG TOWARD THE FRONT DOOR. ROBOTNIK HURRIES AFTER HIM.</p> <p>TOM (face obscured) Take all the readings you need. (quick breath) Except...</p> <p style="text-align: right;"><b>94-10</b></p>	396.	/91.14	94.6/	2.8	TOM TO ROBOTNIK) Take all the readings you need. (as Robotnik tries to move past Tom, Tom whirls around in the doorway and blocks his way)	
<p><b>SCENE 21</b> - MCS - TOM STOPS LFG AT THE FRONT DOOR, TURNING TOWARD ROBOTNIK AND BLOCKING HIS PATH. ROBOTNIK STOPS.</p> <p>TOM ...uhhh...doesn't the...</p> <p style="text-align: right;"><b>97-08</b></p>	397.	/94.11	96.7	1.12	TOM TO ROBOTNIK) (stopping him) Except...	
<p><b>SCENE 22</b> - MCS - PAST ROBOTNIK, L, TO TOM, WHO STANDS BG IN THE DOORWAY AND GESTURES AT HIM, CAMERA DOLLYING IN.</p> <p>TOM ...power company usually take their readings from <u>outside</u> the house?</p> <p style="text-align: right;"><b>101-07</b></p>	398.	96.15	101.7/ (over scene end)	4.8	TOM TO ROBOTNIK) ...doesn't the power company usually take their readings from <u>outside</u> the house?	
<p><b>SCENE 23</b> - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO PEERS FG INTO THE HOUSE.</p> <p>TOM (face obscured) That way they can check 'em even if you're not home. (inhales - continues under following scene)</p> <p style="text-align: right;"><b>104-10</b></p>	399.	/101.11	104.10/	2.15	TOM TO ROBOTNIK) That way they can check them even if you're not home.	
						3AB - (137)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 24</b> - MCS - PAST ROBOTNIK, L, TO TOM, WHO STANDS BG AND GESTURES AT HIM, CAMERA DOLLYING IN.</p> <p>TOM Also, my buddy Spencer works for the <u>gas</u> company.</p> <p>ROBOTNIK (face obscured) (overlapping) (inhales deeply, reacting)</p> <p>TOM And he's more of an Ultimate Frisbee guy. So you wanna tell me why (inhales) you think I'm dumb enough to just let you walk inside my house?</p> <p style="text-align: right;"><b>118-04</b></p>	400.	105.3	111.8	6.5	<p>TOM TO ROBOTNIK) Also, my buddy Spencer works for the <u>gas</u> company, and he's an Ultimate Frisbee guy. (Ultimate Frisbee : non-contact team sport, created in 1968, that is played with a Frisbee or any other type of flying disc - 'Frisbee' is a registered trademark of the Wham-O company that first created flying discs for sport) (guy : player - enthusiast - implying that he prefers Ultimate Frisbee to softball, as Tom had stated above)</p>
<p><b>SCENE 25</b> - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO STARES AT HIM.</p> <p style="text-align: right;"><b>120-09</b></p>	401.	111.12	118.4/	6.8	<p>TOM TO ROBOTNIK) So you want to tell me why you think I'm dumb enough to just let you walk inside my house? (dumb : stupid) (Robotnik hides his arm behind his back and discreetly presses some commands on his datapad to release some drones from his mobile lab)</p>
<p><b>SCENE 26</b> - MS - PAST ROBOTNIK TO TOM, WHO STANDS BG AND STARES AT HIM. ROBOTNIK RAISES HIS HAND BEHIND HIS BACK.</p> <p style="text-align: right;"><b>121-07</b></p>					
<p><b>SCENE 27</b> - MCS - ROBOTNIK (FACE OFF) PUSHES SOME BUTTONS ON THE DATAPAD.</p> <p style="text-align: right;"><b>124-07</b></p>					
<p><b>SCENE 28</b> - MFS - HIGH ANGLE - CAMERA CRANES UP AS DRONES FLY UP OUT OF THE ROOF OF THE MOBILE LABORATORY. THE DRONES FLY BG TOWARD THE HOUSE, CAMERA MOVING IN WITH THEM.</p> <p>ROBOTNIK (voice over) I'm...</p> <p style="text-align: right;"><b>131-06</b></p>					
3AB - (138)					

**"SONIC THE HEDGEHOG" R/3AB P/7**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 29</b> - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO STARES AT HIM.</p> <p>ROBOTNIK ...sorry, Mister....</p> <p>TOM (face obscured) Wa-...</p> <p><b>133-12</b></p>	<p>402.</p> <p>403.</p>	<p>/131.7</p> <p>133.9</p> <p>(over scene end)</p>	<p>133.5</p> <p>137.7</p> <p>(over scene end)</p>	<p>1.14</p> <p>3.14</p>	<p>ROBOTNIK TO TOM) I'm sorry, Mister...</p> <p>TOM TO ROBOTNIK) Wachowski. But everyone calls me Tom.</p>
<p><b>SCENE 30</b> - MCS - PAST ROBOTNIK, LFG, TO TOM, WHO LOOKS AT HIM.</p> <p>TOM ...-chowski. But everyone calls me Tom. Except my dentist, he calls me Tim. But it's gone on for so long now that it would just be weird if I corrected him.</p> <p><b>144-15</b></p>	<p>404.</p> <p>405.</p>	<p>137.15</p> <p>140.15</p>	<p>140.11</p> <p>144.15/</p>	<p>2.12</p> <p>4.0</p>	<p>TOM TO ROBOTNIK) Except my dentist, he calls me Tim.</p> <p>TOM TO ROBOTNIK) But it's gone on for so long now that it would just be weird if I corrected him.</p>
<p><b>SCENE 31</b> - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO LOOKS AT HIM.</p> <p>ROBOTNIK (quick breath, smacking lips) Well, Tom-whose-dentist-calls-him-Tim...</p> <p>ROBOTNIK TURNS AND WALKS BG ACROSS THE PORCH.</p> <p>ROBOTNIK (cont'd) (quick breath) ...you may have noticed (face off) this entire...</p> <p><b>152-00</b></p>	<p>406.</p> <p>407.</p>	<p>146.5</p> <p>149.13</p> <p>(over scene end)</p>	<p>149.5</p> <p>155.7/</p> <p>(over scene end)</p>	<p>3.0</p> <p>5.10</p>	<p>ROBOTNIK TO TOM) Well, Tom-whose-dentist-calls-him-Tim...</p> <p>ROBOTNIK TO TOM) ...you may have noticed this entire town has been experiencing a power outage.</p>
<p><b>SCENE 32</b> - MS - TOM, BG, LOOKS AT ROBOTNIK, WHO WALKS FG ACROSS THE PORCH.</p> <p>ROBOTNIK ...town has been experiencing a power outage.</p> <p><b>155-07</b></p>					

3AB - (139)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 33</b> - MS - TOM GLANCES BG INTO THE HOUSE, THEN LOOKS LFG AT O.S. ROBOTNIK.</p> <p>TOM Yep, no lights. Picked up on that.</p> <p style="text-align: right;"><b>158-10</b></p> <p><b>SCENE 34</b> - MCS - A DRONE FLIES UP TO A WINDOW ON THE SECOND FLOOR OF THE HOUSE, CAMERA MOVING UP WITH IT.</p> <p>ROBOTNIK (voice over) Twenty minutes ago, I tracked an energy pulse with a similar sig-...</p> <p style="text-align: right;"><b>163-00</b></p> <p><b>SCENE 35</b> - MS - ANOTHER DRONE FLIES BG TO THE CHIMNEY ON THE ROOF, CAMERA MOVING IN.</p> <p>ROBOTNIK (voice over) ...-nature to the one that caused that disrup-...</p> <p style="text-align: right;"><b>165-03</b></p> <p><b>SCENE 36</b> - MS - HIGH ANGLE - CAMERA DOLLIES IN AS THE DRONE FLIES DOWN TO A SKYLIGHT ON THE ATTIC ROOF.</p> <p>ROBOTNIK (voice over) ...-tion.</p> <p style="text-align: right;"><b>167-04</b></p> <p><b>SCENE 37</b> - INT. TOM &amp; MADDIE'S HOUSE/ ATTIC - DAY - MS - LOW ANGLE - THE DRONE FLIES DOWN INTO THE ATTIC, CAMERA TILTING DOWN WITH IT. THE DRONE STARTS TO SCAN THE ROOM WITH A SENSOR.</p> <p style="text-align: right;"><b>176-07</b></p>	<p>408.</p> <p>409.</p>	<p>155.14</p> <p>158.15</p> <p>166.7</p> <p>(over scene ends)</p>	<p>158.10/</p> <p>7.8</p>	<p>TOM TO ROBOTNIK) Yep, no lights. Picked up on that. (Yep : colloquial for, 'Yes') (Picked up on that. : i.e., 'I discerned that.' - said dryly, as it was obvious there was a power outage from his lights having gone out)</p> <p>ROBOTNIK TO TOM) 20 minutes ago I tracked an energy pulse with a signature like the one that caused that disruption. (signature : distinctive pattern) (as Tom is distracted by Robotnik, the drones sneak into the house through various windows, the chimney, etc. - one of the drones sneaks through an open skylight into the attic, and Sonic hides behind a shelf as the drone scans the room)</p>	<p>3AB - (140)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 38</b> - FS - SONIC HIDES BG AGAINST A WALL AS THE DRONE, FG, SHINES ITS SCANNER BEAMS FG AROUND THE ROOM. <b>178-14</b>						
<b>SCENE 39</b> - MS - HIGH ANGLE - CAMERA PANS R AS SONIC, R, LOOKS L AT THE DRONE AND HIDES BEHIND A SHELF. <b>184-08</b>						
<b>SCENE 40</b> - MCS - CAMERA DOLLIES IN AS SONIC LOOKS NERVOUSLY LFG AT THE O.S. DRONE. <b>188-08</b>						
<b>SCENE 41</b> - EXT. TOM & MADDIE'S HOUSE - DAY-MS - TOM, STANDING IN THE DOORWAY, LOOKS LFG AT O.S. ROBOTNIK.						
TOM Listen, uh...Mister....	410.	/188.12	191.8/	2.12	TOM TO ROBOTNIK) Listen, Mister...	
TOM GESTURES TOWARD O.S. ROBOTNIK. <b>191-08</b>						
<b>SCENE 42</b> - MS - PAST TOM, RFG IN MCS, TO ROBOTNIK, WHO NODS AT HIM.						
ROBOTNIK (correcting him) <u>Doctor</u> . (quick breath) Doctor Robotnik. But my dentist calls me Rob. <b>197-13</b>	411.	/191.12	193.4	1.8	ROBOTNIK TO TOM) (correcting him) <u>Doctor</u> .	
<b>SCENE 43</b> - MS - TOM NODS LFG AT O.S. ROBOTNIK.						
TOM (nodding) Mm.	412.	193.11	197.13/	4.2	ROBOTNIK TO TOM) Dr. Robotnik. But my dentist calls me Rob. (But...Rob. : said sarcastically, in mockery of Tom's previous statement - note that 'Rob' is normally short for, 'Robert', but here is short for, 'Robotnik')	
3AB - (141)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 43 - (CONTINUED)</b></p> <p>TOM GESTURES AT O.S. ROBOTNIK.</p> <p>TOM (cont'd) (inhales) Look, uh-hh...Doctor Robotskeez. Um, (quick breath) I'm sure what you're here for is very serious, but...it's got nothin' to do with me. You can ask anyone in town. Everyone knows me.</p> <p>ROBOTNIK (off) I bet...</p> <p><b>214-09</b></p>						
	413.	200.10	205.10	5.0	TOM TO ROBOTNIK) Look, uh, Dr. Robotskeez... (Robotskeez : note humor of Tom deliberately getting the name wrong by replacing the suffix '-nik' with 'skeez', which is actually a contemporary slang term for a sleazy or perverse person)	
	414.	206.3	211.1	4.14	TOM TO ROBOTNIK) ...I'm sure what you're here for is very serious, but it's got nothing to do with me.	
<p><b>SCENE 44 - MS - PAST TOM, RFG IN MCS, TO ROBOTNIK, WHO LOOKS AT HIM.</b></p> <p>ROBOTNIK ...they do. I'm sure you're hella popular with the Jebbs and Merles and Billy Bobs in this glorified gas-station rest...</p> <p><b>224-01</b></p>	415.	211.5 (over scene end)	215.13	4.8	TOM TO ROBOTNIK, THEN ROBOTNIK TO TOM) -Ask anyone in town. Everyone knows me. -I bet they do.	
	416.	216.3	221.1	4.14	ROBOTNIK TO TOM) I'm sure you're hella popular with the Jebbs and Merles and Billy Bobs... (hella : contemporary slang for, 'very' - note that Robotnik is using this term sarcastically as an indication of intellectual contempt for regular people like Tom) (Jebbs and Merles and Billy Bobs : note that these are names that are associated with rural areas of the U.S., particularly the South, and are being used to imply, 'your dumb male friends' - Robotnik is once again indicating his contempt for what he considers a backward culture)	
<p><b>SCENE 45 - MCS - TOM PEERS LFG AT O.S. ROBOTNIK.</b></p> <p>ROBOTNIK (off) ...stop. (inhales) Betcha go way...</p> <p><b>226-00</b></p>						
<p><b>SCENE 46 - MS - PAST TOM, RFG IN MCS, TO ROBOTNIK, WHO LOOKS AT HIM.</b></p> <p>ROBOTNIK ...back to the days of tippin' cows and playin' in a jug band!</p>	417.	221.5 (over scene end)	225.1	3.12	ROBOTNIK TO TOM) ...in this glorified gas-station rest stop. (derisively implying that Green Hills is such a small town as to be of no significance)	
3AB - (142)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
	418.	<div>225.5    231.9    6.4</div> <div>(over scene end)</div> <div>ROBOTNIK TO TOM)</div> <div>Betcha go way back to the days of tippin' cows and playin' in a jug band!</div> <div>(Betcha...days : colloquial contraction of, 'I bet you go way back' - i.e., 'I bet you are old enough to have lived during the era' - implying a pre computer-or-Internet-technology era)</div> <div>(tippin', playin' : note that Robotnik is deliberately using rural-sounding vernacular for 'tipping' and 'playing')</div> <div>(tippin' cows : purported rural activity of sneaking up on any unsuspecting or sleeping upright cow and pushing it over for entertainment - the practice of cow tipping, which is associated with rural teenagers, is generally considered an urban legend, and stories of such feats viewed as tall tales)</div> <div>(jug band : typically rural band that uses primitive or improvised instruments, such as jugs, washboards, and kazoos, to play blues, jazz or folk music)</div>
		3AB - (143)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 46 - (CONTINUED)</b></p> <p>ROBOTNIK MIMES PLAYING A JUG BAND.</p> <p>ROBOTNIK (cont'd) (inhales quickly, then makes sound of blowing in a jug - continues under following scenes)</p> <p><b>232-12</b></p>						
<p><b>SCENE 47 - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO FINISHES MIMING THE JUG BAND. HE WALKS TOWARD TOM, CAMERA DOLLYING IN.</b></p>	419.	235.15	240.3	4.4	ROBOTNIK TO TOM) And maybe someday you'll achieve your goal of...	
<p>ROBOTNIK (inhales as he finishes) And maybe someday (inhales) you'll achieve your goal of (inhales) getting a Costco card or adopting a labradoodle, (quick breath) but the reality is...</p>	420.	240.7	244.3	3.12	ROBOTNIK TO TOM) ...getting a Costco card or adopting a labradoodle. (Costco card : membership card in Costco, a chain of membership-only warehouse clubs that sell items at a major discount) (labradoodle : dog that is a cross-breed of a Labrador and a standard poodle)	
<p>ROBOTNIK STOPS IN FRONT OF TOM AND SNEERS AT HIM.</p> <p>ROBOTNIK (cont'd) (quick breath) ...I surpassed (quick breath) <u>everything you're ever going to do</u>...before I was a toddler.</p> <p><b>257-05</b></p>	421.	244.7	247.11	3.4	ROBOTNIK TO TOM) But the reality is, I surpassed...	
<p><b>SCENE 48 - MCS - PAST ROBOTNIK, LFG, TO TOM, WHO PEERS AT HIM.</b></p>	422.	248.1	253.5	5.4	ROBOTNIK TO TOM) (raising his voice) ...everything you're ever going to do...	
<p>ROBOTNIK (face obscured) I was spit-...</p> <p><b>259-02</b></p>	423.	255.1	257.5/	2.4	ROBOTNIK TO TOM) ...before I was a toddler.	
	424.	258.5 (over scene end)	263.5/	5.0	ROBOTNIK TO TOM) I was spitting out formulas while you were still spitting <u>up</u> formula. (spitting out formulas : implying, 'rapidly creating or reciting complicated mathematical equations') (spitting up formula' : i.e., 'coughing up infant formula, a manufactured food used as a substitute for breast milk' - note similarity to 'spitting out formulas')	
3AB - (144)						



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 54</b> - MCS - PAST ROBOTNIK, LFG, TO TOM, WHO LOOKS UP THOUGHTFULLY.</p> <p>TOM Yeah, who isn't?</p> <p>ROBOTNIK (interrupting) "Anyone who..."</p> <p style="text-align: right;"><b>284-08</b></p>	429.	282.3	284.5/	2.2	<p>TOM TO ROBOTNIK, THEN ROBOTNIK TO TOM) (interrupting) -Yeah, who isn't? -"Anyone... (Yeah, who isn't : note humor of Tom, being a sheriff, responding as if the answer is obvious to everyone)</p>
<p><b>SCENE 55</b> - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO STARES AT HIM.</p> <p>ROBOTNIK ...attempts to aid an enemy of the United States shall suffer death!"</p> <p>ROBOTNIK WAGS HIS FINGER.</p> <p>ROBOTNIK (cont'd) And if I'm the one that catches you...it'll be even worse.</p> <p style="text-align: right;"><b>298-02</b></p>	430.	/284.9	290.7	5.14	<p>ROBOTNIK TO TOM) "...who attempts to aid an enemy of the United States shall suffer death."</p>
<p><b>SCENE 56</b> - MCS - PAST ROBOTNIK, LFG, TO TOM, WHO PEERS AT HIM.</p> <p>TOM <u>Worse</u> than death?</p> <p style="text-align: right;"><b>303-04</b></p>	432.	296.0	298.2/	2.2	<p>ROBOTNIK TO TOM) ...it'll be even worse.</p>
<p><b>SCENE 57</b> - INT. TOM &amp; MADDIE'S HOUSE/ ATTIC - DAY - MS - CAMERA DOLLIES IN PAST SOME BALLS ON A SOFA. SONIC (FACE OFF) HAS ROLLED HIMSELF INTO A BALL AND IS PRETENDING TO BE ONE OF THE BALLS.</p> <p>SONIC (mouth obscured) Okay, I'm a ball. Just a normal ball. I'm blending in like a ball.</p>	433.	301.0	303.4/	2.4	<p>TOM TO ROBOTNIK) <u>Worse</u> than death? (note humor of Tom dryly pointing out that there is nothing worse than death) (meanwhile, in the attic, Sonic has now rolled himself into a ball and is hiding under a pile of athletic balls as the drone continues to scan the area)</p>
	433A	306.12	311.0	4.4	<p>SONIC TO HIMSELF) I'm a ball, a normal ball. I'm blending in like a ball. (blending in : becoming unnoticeable)</p>
3AB - (146)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 57 - (CONTINUED)</b>					
CAMERA HOLDS AS SONIC OPENS HIS EYES AND LOOKS AROUND.					
SONIC (mouth obscured) (cont'd) Shh, stop talking. No, <u>you</u> stop talking. Be quiet, Sonic. <u>You</u> be quiet, Sonic.	433B	311.4	316.7/	5.3	SONIC TO HIMSELF) Stop talking. No, <u>you</u> stop talking. Be quiet, Sonic. <u>You</u> be quiet, Sonic. (note humor of Sonic arguing with himself as if he were two separate creatures) (a second drone enters and starts scanning the area)
<b>316-07</b>					
<b>SCENE 58 - FS - CAMERA DOLLIES IN AS THE DRONE, L, SHINES ITS SCANNER BEAMS L ACROSS THE ROOM. SONIC HIDES RBG AMIDST THE BALLS.</b>					
SONIC (mouth obscured) Aww, I hope they aren't scanning me with X-rays.	434.	316.12	320.6/	3.10	SONIC TO HIMSELF) I hope they aren't scanning me with X-rays. (they : referring to the drones)
<b>320-07</b>					
<b>SCENE 59 - MCS - SONIC PEERS LFG AT THE O.S. DRONE.</b>					
SONIC (mouth obscured) I had kind of an embarrassing lunch.	435.	/320.10	323.3/	2.9	SONIC TO HIMSELF) I had an embarrassing lunch. (implying that he would be embarrassed if the drones X-rayed the contents of his stomach and found out what embarrassing food he had for lunch) (the scans from the drones get closer and closer to Sonic, who grows increasingly nervous)
<b>323-03</b>					
<b>SCENE 60 - MS - A SECOND DRONE FLIES FG THROUGH A WINDOW INTO THE ATTIC. THE DRONE STOPS FG AND SHINES ITS SCANNER BEAMS LFG.</b>					
<b>327-11</b>					
<b>SCENE 61 - FS - HIGH ANGLE - THE DRONES TURN FG, SHINING THEIR SCANNER BEAMS FG AROUND THE ROOM. CAMERA TILTS DOWN TO REVEAL SONIC, HIDING FG AMIDST THE BALLS.</b>					
SONIC (face obscured) Don't freak out.	435A	335.4	338.0/	2.12	SONIC TO HIMSELF) Don't freak out. Don't freak out. (freak out : slang for, 'panic')
<b>336-02</b>					
3AB - (147)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 62</b> - MFS - SONIC, HIDING AMIDST THE BALLS, LOOKS AROUND NERVOUSLY AS THE SCANNER BEAMS APPROACH HIM.</p> <p>SONIC (mouth obscured) Don't freak out. Don't freak out.</p> <p>338-02</p>					
<p><b>SCENE 63</b> - MS - THE SECOND DRONE SHINES ITS SCANNER BEAMS FG.</p> <p>SONIC (off) Don't freak out.</p> <p>339-14</p>					
<p><b>SCENE 64</b> - MCS - SONIC LOOKS AROUND NERVOUSLY AS THE SCANNER BEAMS SEARCH AROUND THE BALLS.</p> <p>SONIC (mouth obscured) Don't freak out. Don't freak...</p> <p>340-15</p>	435B	/339.15 342.4 (over scene end)	2.5	SONIC TO HIMSELF) Don't freak out.	
<p><b>SCENE 65</b> - MS - THE FIRST DRONE MOVES RFG TOWARD O.S. SONIC.</p> <p>SONIC (off) ...out.</p> <p>343-08</p>					
<p><b>SCENE 66</b> - MCS - SONIC REACTS WITH PANIC AS THE SCANNER BEAMS REACH HIM.</p> <p>SONIC (mouth obscured) I'm freaking out!</p> <p>HE ROLLS FG OUT FROM BETWEEN THE BALLS.</p> <p>346-00</p>	435C	/343.12 346.0/	2.4	SONIC TO HIMSELF) I'm freaking out! (just before the search beams from the drones reach him, Sonic bursts out of the pile and rolls himself across the attic and bounces down the wooden stairs in ball form)	
3AB - (148)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 67</b> - FS - HIGH ANGLE - THE DRONES, BG, SHINE THEIR SCANNER BEAMS DOWN AT THE BALL SONIC, WHO ROLLS FG ACROSS THE FLOOR, THEN ROLLS ONTO THE STAIRS.</p> <p>348-06</p>					
<p><b>SCENE 68</b> - INT. TOM &amp; MADDIE'S HOUSE/ UPSTAIRS HALLWAY - DAY - MS - HIGH ANGLE - THE ATTIC STAIRS DROP DOWN OUT OF THE CEILING, CAMERA TILTING DOWN. SONIC DROPS DOWN OUT OF THE ATTIC.</p> <p>349-07</p>					
<p><b>SCENE 69</b> - INT. TOM &amp; MADDIE'S HOUSE/ HALLWAY - DAY - FS - SONIC, STILL IN BALL FORM, ROLLS FG DOWN THE STAIRS TO THE FLOOR, CAMERA TILTING DOWN.</p> <p>SONIC (mouth obscured) (grunting) Why don't you have your staircase carpeted?</p> <p>SONIC ROLLS R INTO THE KITCHEN, CAMERA PANNING WITH HIM.</p> <p>ROBOTNIK (off) --compared to...</p> <p>HE HITS AGAINST THE LEGS OF A TABLE.</p> <p>354-03</p>	435D	349.12	353.8	3.12	SONIC AS IF TO TOM) Why don't you have your staircase carpeted? (implying that it is painful bouncing down along the uncarpeted, wooden staircase) (Sonic crashes into the island in the kitchen, creating a loud clatter that interrupts Robotnik and Tom out on the front porch)
<p><b>SCENE 70</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO WAGS HIS FINGER AT HIM. ROBOTNIK HEARS THE SOUND OF O.S. SONIC HITTING THE TABLE.</p> <p>ROBOTNIK ...what I--</p> <p>ROBOTNIK LOOKS R TOWARD THE HOUSE.</p> <p>355-12</p>					
3AB - (149)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 71</b> - MCS - PAST ROBOTNIK, LFG, TO TOM, WHO LOOKS BG AT THE HOUSE. TOM THEN LOOKS BACK NERVOUSLY AT ROBOTNIK.</p> <p>TOM Old pipes.</p> <p style="text-align: right;"><b>361-03</b></p> <p><b>SCENE 72</b> - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO LOOKS AT HIM.</p> <p>ROBOTNIK Yeah. Probably just the house settling.</p> <p>ROBOTNIK STARTS TO TURN BG.</p> <p>ROBOTNIK (cont'd) Nothin' to see here.</p> <p>ROBOTNIK SPINS BACK TOWARD TOM, THEN SHOVES PAST HIM TOWARD THE DOOR.</p> <p>ROBOTNIK (cont'd) (sudden grunt) Get--</p> <p style="text-align: right;"><b>367-04</b></p> <p><b>SCENE 73</b> - INT. TOM &amp; MADDIE'S HOUSE/ DINING ROOM - DAY - MS - LOOKING THROUGH THE FOYER DOORWAY TO ROBOTNIK, WHO PUSHES RBG PAST TOM INTO THE HOUSE.</p> <p>ROBOTNIK (annoyed grunt)</p> <p>ROBOTNIK WALKS FG THROUGH A DOORWAY INTO THE DINING ROOM, CAMERA DOLLYING BACK. TOM HURRIES AFTER HIM.</p> <p>TOM Hey!</p> <p>ROBOTNIK WALKS FG INTO THE KITCHEN, THEN STOPS.</p> <p style="text-align: right;"><b>372-06</b></p>	<p>436.</p> <p>437.</p> <p>438.</p>	<p>359.11 (over scene end)</p> <p>362.7</p> <p>366.11</p> <p>(OUT)</p>	<p>2.8</p> <p>4.4</p>	<p>TOM TO ROBOTNIK, THEN ROBOTNIK TO TOM) -Old pipes. -Yeah. (implying that the house plumbing was the cause of the clatter - note humor of this desperate explanation)</p> <p>ROBOTNIK TO TOM) Probably just the house settling. Nothing to see here! (Nothing to see here : standard law enforcement statement to onlookers who are crowding around the scene of a crime, with the intention of dismissing them - here used sarcastically to implying that Tom's explanation is a ludicrous attempt to get Robotnik to leave) (Robotnik makes a sudden lunge, shoving Tom aside and striding into the house - Tom turns and runs after him as he heads toward the kitchen - they then stop in the kitchen doorway as they discover a raccoon who has climbed up onto the island counter and is devouring one of the cakes Maddie had bought for Tom)</p>		
3AB - (150)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 74</b> - INT. TOM &amp; MADDIE'S HOUSE/ KITCHEN - DAY - MCS - PAST TOM (FACE OFF), LFG, AND ROBOTNIK (FACE OFF), RFG, TO A RACCOON, WHO IS EATING THE CAKE ON TOP OF THE TABLE.</p> <p style="text-align: right;"><b>375-14</b></p>						
<p><b>SCENE 75</b> - MCS - ROBOTNIK, LFG, GLARES RFG AT THE O.S. RACCOON AS TOM, R, SHRUGS.</p>						
<p>ROBOTNIK Here's the thing: I'm never wrong. (inhales deeply)</p> <p>TOM PATS ROBOTNIK ON THE SHOULDER.</p> <p>TOM (overlapping) Well...first time for everything...</p> <p>TOM WALKS R OUT OF FRAME.</p> <p>TOM (off) (cont'd) ...I guess.</p> <p style="text-align: right;"><b>390-00</b></p>	439.	378.7	380.7	2.0	ROBOTNIK TO TOM) (suspiciously) Here's the thing. (i.e., 'Here's what disturbs me about this.')	
	440.	382.15	385.5	2.6	ROBOTNIK TO TOM) I'm never wrong.	
	441.	386.4	389.12/	3.8	TOM TO ROBOTNIK) Well...first time for everything, I guess. (first time : i.e., 'there is a first time') (Tom walks over to the island, and the raccoon leaps down and scurries out the dog door)	
<p><b>SCENE 76</b> - MS - CAMERA DOLLIES IN AS THE RACCOON HURRIES L ACROSS THE ROOM AND EXITS THROUGH THE DOGGIE DOOR.</p> <p>TOM (off) Would you like some cake? I...</p> <p style="text-align: right;"><b>392-03</b></p>	442.	/390.1	392.1/	2.0	TOM TO ROBOTNIK) Would you like some cake?	
<p><b>SCENE 77</b> - MCS - TOM LOOKS DOWN AT THE O.S. CAKE, THEN LOOKS LFG AT O.S. ROBOTNIK.</p> <p>TOM ...hear raccoons have the cleanest mouths of any animal that routinely eats garbage.</p> <p style="text-align: right;"><b>397-03</b></p>	443.	/392.5	397.3/	4.14	TOM TO ROBOTNIK) I hear raccoons have the cleanest mouths of any animal that routinely eats garbage. (note humor of this dryly oxymoronic description used to express scorn for Robotnik as if it were a courtesy) (Robotnik chuckles sarcastically and turns to leave the kitchen, then stops as he sees Sonic's blue quill on the dining table - he picks it up and shows it to Tom with a triumphant sniff)	
3AB - (151)						



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 78</b> - MCS - ROBOTNIK SMILES INSINCERELY RFG AT O.S. TOM.</p> <p>ROBOTNIK (chuckles, then inhales with a grin) (growls angrily with a frown)</p> <p>HE TURNS AND WALKS BG INTO THE DINING ROOM, THEN STOPS.</p> <p>403-15</p> <p><b>SCENE 79</b> - INT. TOM &amp; MADDIE'S HOUSE/ DINING ROOM - DAY - MS - TOM, BG IN THE KITCHEN, LOOKS LFG AT O.S. ROBOTNIK. ROBOTNIK ENTERS LFG AS HE LEANS FG.</p> <p>407-05</p> <p><b>SCENE 80</b> - MCS - LOW ANGLE - ROBOTNIK LOOKS DOWN AT ONE OF SONIC'S QUILLS, WHICH IS STICKING OUT OF THE SIDE OF THE DINING ROOM TABLE.</p> <p>412-10</p> <p><b>SCENE 81</b> - MCS - LOW ANGLE - ROBOTNIK PICKS UP THE QUILL (OUT OF FOCUS), THEN TURNS RFG AND SHOWS THE QUILL TO O.S. TOM.</p> <p>ROBOTNIK (inhales sharply)</p> <p>CAMERA RACKS FOCUS, OFF ROBOTNIK, TO THE QUILL.</p> <p>ROBOTNIK (cont'd) Look at that.</p>	444.	415.6	417.10	2.4	ROBOTNIK TO TOM) Look at that. (that : referring to the blue quill)
3AB - (152)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 87</b> - MS - ROBOTNIK, LFG IN MCS, WALKS TOWARD TOM, WHO STANDS R AND STARES L AT THE DRONE.</p> <p>TOM Look, I don't know what you're talkin' about.</p> <p style="text-align: right;"><b>452-02</b></p>					
<p><b>SCENE 88</b> - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO WALKS FG AND SMIRKS AT HIM.</p> <p>ROBOTNIK Four.</p> <p>TOM (face obscured) Hey...</p> <p style="text-align: right;"><b>453-00</b></p>	450.	/452.5 456.4/ (over scene end)	3.15	ROBOTNIK TO TOM, THEN TOM TO ROBOTNIK) -Four... -I'm a cop and you're threatening an officer. (cop : police officer) (Tom takes out his badge and holds it up to Robotnik)	
<p><b>SCENE 89</b> - MCS - ROBOTNIK, LFG, WALKS BG TOWARD TOM, CAMERA DOLLYING IN. TOM TAKES OUT HIS BADGE AND HOLDS IT UP.</p> <p>TOM ...tough guy, I'm a cop, and you're threatening an officer.</p> <p style="text-align: right;"><b>456-07</b></p>					
<p><b>SCENE 90</b> - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO STOPS AND SHAKES HIS HEAD.</p> <p>ROBOTNIK How can you threaten somebody who never existed? (inhales) Three.</p> <p style="text-align: right;"><b>460-07</b></p>	451.	/456.8 459.11	3.3	ROBOTNIK TO TOM) How can you threaten somebody who never existed? (implying that the drone will thoroughly eliminate Tom so that he leaves no trace)	
	452.	459.15 461.7 (over scene end)	1.8	ROBOTNIK TO TOM) Three...	
3AB - (154)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 91</b> - MS - ROBOTNIK STANDS L AS TOM, R, GLANCES NERVOUSLY BG AT THE DRONE, THEN PUTS AWAY HIS BADGE.  ROBOTNIK (inhales through nose) Come on! Rack your brain! <b>464-00</b>	453.	462.0	464.0/	2.0	ROBOTNIK TO TOM) Come on! Rack your brain. (Come on : interjection of urging) (Rack your brain : colloquial for, 'Think hard')
<b>SCENE 92</b> - MCS - SONIC, HIDING UNDER THE TABLE, LOOKS NERVOUSLY LFG AT O.S. TOM AND O.S. ROBOTNIK.  ROBOTNIK (off) (chuckling) You might be able to... <b>466-03</b>	454.	465.1	470.3	5.2	ROBOTNIK TO TOM) You might be able to come up with some lame excuse to go on living... (lame : pathetic - paltry)
<b>SCENE 93</b> - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO SMIRKS AT HIM.  ROBOTNIK ...come up with some lame excuse to go on living... (quick breath) in two... <b>471-04</b>	455.	470.7	472.11	2.4	ROBOTNIK TO TOM) ...in two...
<b>SCENE 94</b> - MCS - PAST ROBOTNIK, LFG, TO TOM, WHO GLANCES NERVOUSLY L AT THE O.S. DRONE. <b>473-08</b>					
<b>SCENE 95</b> - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO GLARES AT HIM.  ROBOTNIK ... <u>one</u> ...! <b>475-03</b>	456.	473.13	475.3/	1.6	ROBOTNIK TO TOM) ...one... (Sonic comes running out of hiding and interrupts)
3AB - (155)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 96</b> - MS - LOW ANGLE - SONIC STANDS UP FROM UNDER THE TABLE, CAMERA TILTING UP TO REVEAL ROBOTNIK, L, AND TOM, R. THEY LOOK DOWN AT SONIC WITH SURPRISE.</p> <p>SONIC (face obscured) Wait!</p> <p>476-14</p>	457.	476.3 (over scene end)	478.8/ 2.5	SONIC TO ROBOTNIK) Wait! Don't hurt him! (him : referring to Tom) (Robotnik shrieks in terror at the sight of Sonic, and Tom takes advantage of his distraction to punch Robotnik in the face - Robotnik falls to the floor, unconscious, and the drone immediately opens up four arms full of missiles and sounds an alarm, focusing on Tom)	
<p><b>SCENE 97</b> - MS - PAST ROBOTNIK (FACE OFF), RFG, TO SONIC, WHO GESTURES AT HIM.</p> <p>SONIC Don't hurt him!</p> <p>478-08</p>					
<p><b>SCENE 98</b> - MS - TOM STANDS R AS ROBOTNIK, L, LOOKS FG AT O.S. SONIC WITH TERROR.</p> <p>ROBOTNIK (long terrified shriek - continues under following scene)</p> <p>479-13</p>					
<p><b>SCENE 99</b> - MCS - TOM TURNS LFG TOWARD ROBOTNIK AND PUNCHES HIM.</p> <p>TOM (grunts)</p> <p>ROBOTNIK (overlapping) (grunts)</p> <p>480-14</p>					
<p><b>SCENE 100</b> - MS - LOW ANGLE - ROBOTNIK FALLS UNCONSCIOUS TO THE FLOOR. CAMERA TILTS UP TO REVEAL TOM, BG, AND THE DRONE, LFG. THE DRONE TURNS TOWARD TOM.</p> <p>482-11</p>					
3AB - (156)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 101</b> - MCS - THE DRONE OPENS ITS ARMS AND AIMS FOUR MISSILES FG AT O.S. TOM.</p> <p>484-07</p>	457A	<p><b>LABORATORY:</b> THE FOLLOWING TITLE, #457A, IS TO APPEAR IN THE UPPER ONE-THIRD OF THE FRAME TO AVOID DOUBLE-PRINTING WITH ON-SCREEN GRAPHIC.</p>			
<p><b>SCENE 102</b> - MCS - LOOKING THROUGH THE DRONE VIEWFINDER TO TOM, WHO LOOKS FG AT THE DRONE. A DRONE ALERT READS:</p> <p>THREAT IDENTIFIED</p> <p>486-00</p>		/484.8	486.0/	1.8	<p><b>NARRATIVE TITLE)</b> (of drone display) THREAT IDENTIFIED (Tom grabs Sonic, runs out of the kitchen, and dives under the dining table, as the drone follows and fires two machine guns at him)</p>
<p><b>SCENE 103</b> - MS - PAST THE DRONE, FG, TO TOM, WHO GRABS SONIC'S HAND AND PULLS HIM R.</p> <p>SONIC (yelps)</p> <p>TOM (overlapping) (pants - continues under following scenes)</p> <p>487-04</p>					
<p><b>SCENE 104</b> - INT. TOM &amp; MADDIE'S HOUSE/ DINING ROOM - DAY - MS - TOM PULLS SONIC RFG INTO THE DINING ROOM. THE DRONE CHASES AFTER THEM.</p> <p>489-07</p>					
<p><b>SCENE 105</b> - MFS - TOM PULLS SONIC DOWN BG BEHIND THE TABLE AS MACHINE GUN BULLETS HIT THE WALL, BG, CAMERA DOLLYING R.</p> <p>TOM (grunts and pants - continues under following scenes and dialogue)</p> <p>491-09</p>					
3AB - (157)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 106</b> - MS - LOW ANGLE - TILTED ANGLE - TOM, L, AND SONIC, R, CRAWL FG UNDER THE TABLE. A HAIL OF BULLETS HITS THE WALL, BG.</p> <p>497-04</p>					
<p><b>SCENE 107</b> - MCS - THE DRONE FIRES ITS MACHINE GUNS RFG AT O.S. TOM AND O.S. SONIC.</p> <p>499-03</p>					
<p><b>SCENE 108</b> - MCS - SONIC LOOKS UP AS BULLETS HIT ALL AROUND THE ROOM.</p> <p>SONIC This feels excessive!</p> <p>502-03</p>	458.	499.6	502.3/	2.13	SONIC TO TOM) This feels excessive. (This : referring to the drone firing machine guns at them) (when the drone has used up its ammunition, it pauses to reload)
<p><b>SCENE 109</b> - MCS - THE DRONE FIRES MORE BULLETS DOWN RFG AT O.S. TOM AND O.S. SONIC, THEN STOPS FIRING.</p> <p>503-15</p>					
<p><b>SCENE 110</b> - MCS - LOOKING THROUGH THE DRONE VIEWFINDER AT THE DINING ROOM TABLE. A DRONE ALERT READS:</p> <p>WEAPONS RELOADING</p> <p>506-04</p>	459.	/504.1	506.2/	2.1	<b>NARRATIVE TITLE)</b> (of drone display) WEAPONS RELOADING
<p><b>SCENE 111</b> - MCS - TOM PEERS LFG OVER THE TABLE AT THE O.S. DRONE.</p> <p>TOM (whispering to Sonic) Stay behind me. (low breaths - continues under following scenes)</p> <p>508-13</p>	460.	506.13	508.13/	2.0	TOM TO SONIC) Stay behind me. (Tom turns and sees that Sonic is no longer on the floor with him - he then peers up over the table and sees that Sonic is now standing atop a high shelf behind the drone, preparing to pounce on it - Tom shakes his head at Sonic, but Sonic ignores him - the drone then spots Tom's head above the table and targets him)
3AB - (158)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 112</b> - MS - TOM LOOKS R OVER HIS SHOULDER FOR O.S. SONIC.</p> <p>510-15</p>		
<p><b>SCENE 113</b> - MS - SONIC IS NO LONGER BEHIND TOM (FACE OFF).</p> <p>512-10</p>		
<p><b>SCENE 114</b> - MS - MS - TOM LOOKS AROUND THE ROOM FOR SONIC.</p> <p>516-04</p>		
<p><b>SCENE 115</b> - MS - HIGH ANGLE - TOM PEERS LFG OVER THE TOP OF THE TABLE AT THE O.S. DRONE.</p> <p>519-04</p>		
<p><b>SCENE 116</b> - MS - LOW ANGLE - THE DRONE POINTS RFG AT O.S. TOM. CAMERA PANS SLIGHTLY L TO REVEAL SONIC, WHO CLIMBS ONTO THE TOP OF A SHELF BEHIND THE DRONE.</p> <p>523-02</p>		
<p><b>SCENE 117</b> - MCS - LOW ANGLE - TOM SHAKES HIS HEAD LFG AT O.S. SONIC.</p> <p>525-08</p>		
<p><b>SCENE 118</b> - MFS - LOW ANGLE - SONIC NODS RFG AT O.S. TOM, THEN LOOKS RFG AT THE DRONE.</p> <p>527-06</p>		<p><b>LABORATORY:</b> THE FOLLOWING TITLE, #461, IS TO APPEAR IN THE UPPER ONE-THIRD OF THE FRAME TO AVOID DOUBLE-PRINTING WITH ON-SCREEN GRAPHIC.</p>
<p><b>SCENE 119</b> - MS - MCS - LOOKING THROUGH THE DRONE VIEWFINDER TO THE TABLE. A DRONE ALERT READS:</p> <p>TARGETING</p> <p>529-04</p>	461.	<p>/527.8 529.4/ 1.12 <b>NARRATIVE TITLE)</b> (of drone alert) TARGETING (Sonic leaps on the drone and spins it away from Tom as it starts firing again)</p>
		3AB - (159)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 120</b> - MFS - SONIC LEAPS RFG TOWARD THE DRONE.</p> <p>SONIC Hi-yah!</p> <p>530-05</p>						
<p><b>SCENE 121</b> - MS - LOW ANGLE - PAST TOM, RFG, TO SONIC, WHO LEAPS ONTO THE DRONE.</p> <p>531-05</p>						
<p><b>SCENE 122</b> - MCS - LOW ANGLE - TOM DUCKS DOWN TO THE FLOOR.</p> <p>TOM (grunts ducking down)</p> <p>532-12</p>						
<p><b>SCENE 123</b> - MS - SONIC SITS ON TOP OF THE DRONE, WHICH SPINS AROUND IN CIRCLES, FIRING ITS MACHINE GUNS AROUND THE ROOM. SONIC MAKES A "THUMBS-UP" GESTURE.</p>						
<p>SONIC (shouting over gunfire) Don't worry, I got it right where I want it!</p> <p>536-07</p>	462.	/533.4	536.7/	3.3	SONIC TO TOM) Don't worry, I got it right where I want it! (I got it right where I want it : i.e., 'I have the advantage over the drone') (Tom dives under the dining table as the drone keeps spinning around and around while firing)	
<p><b>SCENE 124</b> - MFS - BULLETS HIT ALL AROUND TOM.</p> <p>TOM (frantic grunts - continues under following scene and dialogue)</p> <p>SONIC (off) (martial arts grunts - continues under following scene)</p> <p>537-15</p>						
						3AB - (160)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 125</b> - MS - TOM SLIDES UNDER A TABLE AS MORE BULLETS HIT THE WALL, BG. 540-13</p> <p><b>SCENE 126</b> - MCS - SONIC PULLS ON THE TOP OF THE DRONE, WHICH FLIES WILDLY AROUND ROOM.</p> <p>SONIC Can you believe Amazon is gonna deliver packages with these things?!</p> <p>545-09</p> <p><b>SCENE 127</b> - MCS - BULLETS HIT FRAMED PHOTOGRAPHS OF TOM AND MADDIE. 546-14</p> <p><b>SCENE 128</b> - MCS - SHATTERED GLASS FALLS AROUND TOM ON THE FLOOR. 549-08</p> <p><b>SCENE 129</b> - MFS - LOW ANGLE - CAMERA DOLLIES IN AS THE DRONE SPINS IN CIRCLES, TRYING TO THROW OFF SONIC.</p> <p>SONIC (to Tom) This was a horrible plan!</p> <p>552-01</p> <p><b>SCENE 130</b> - MCS - TOM, HIDING UNDER THE TABLE, LOOKS RFG AT O.S. SONIC AND THE O.S. DRONE.</p> <p>SONIC (off) What was I thinking?</p> <p>TOM (inhales with determination - continues under following scene)</p> <p>554-08</p>	<p>463.</p> <p>464.</p>	<p>/540.14</p> <p>/549.9 (over scene end)</p>	<p>545.9/</p> <p>554.5/</p>	<p>4.11</p> <p>4.12</p>	<p>SONIC TO TOM) Can you believe Amazon is gonna deliver packages with these things? (Amazon : American multinational technology company based in Seattle, Washington) (things : drones) (Amazon is gonna deliver packages with these things : referring to Amazon Prime Air, a drone delivery service currently in development by Amazon, which is expected to begin operations in select cities starting late 2019) (Sonic struggles to maintain his hold on the spinning drone)</p> <p>SONIC TO TOM) This was a horrible plan! What was I thinking? (This : referring to his idea of jumping onto the drone) (the drone finally runs out of ammunition, but keeps spinning around, making Sonic dizzy)</p>
3AB - (161)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 131</b> - FS - TOM CRAWLS OUT FROM UNDER THE TABLE.</p> <p>557-04</p>					
<p><b>SCENE 132</b> - MS - SONIC TRIES TO HANG ONTO THE DRONE AS IT SPINS.</p> <p>SONIC I'm gonna puke!</p> <p>SONIC IS KNOCKED OFF THE DRONE.</p> <p>559-10</p>	465.	/557.5	559.9/	2.4	SONIC TO TOM) I'm gonna puke! (puke : colloquial for, 'vomit') (Sonic falls off the drone and lands on the floor - Tom then leaps up, grabs a metal bowl from the table and slams the drone with it - the drone falls to the floor, broken and inoperative, and Tom quickly picks up Sonic)
<p><b>SCENE 133</b> - MS - TOM STANDS UP AND REACHES TOWARD THE TABLE.</p> <p>TOM (pants - continues under following scenes and dialogue)</p> <p>560-06</p>					
<p><b>SCENE 134</b> - MCS - TOM'S HAND GRABS A BOWL.</p> <p>561-04</p>					
<p><b>SCENE 135</b> - MCS - LOOKING THROUGH THE DRONE'S VIEWFINDER TO TOM, WHO SWINGS THE BOWL.</p> <p>TOM (on drone screen) (grunts swinging bowl)</p> <p>562-04</p>					
<p><b>SCENE 136</b> - MCS - TOM (FACE OFF), RFG, HITS THE BOWL AGAINST THE DRONE. THE DRONE FALLS L TO THE FLOOR, CAMERA TILTING DOWN TO REVEAL SONIC, LYING R.</p> <p>SONIC (woozy groans - continues under following scenes and dialogue)</p> <p>564-04</p>					
					3AB - (162)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 137</b> - MS - LOW ANGLE - TOM PUTS DOWN THE BOWL.</p> <p>TOM Hey...</p> <p><b>565-13</b></p>						
<p><b>SCENE 138</b> - MFS - LOW ANGLE - CAMERA TILTS DOWN AS TOM, R, KNEELS DOWN AND PICKS UP SONIC. THE DRONE, L ON THE FLOOR, IS NO LONGER WORKING.</p> <p>TOM (face obscured) ...come on. (on) We gotta get (face off) outta here.</p> <p>TOM RUNS LBG OUT FRAME WITH SONIC IN HIS ARMS.</p> <p><b>570-02</b></p>	465A	/565.14	570.2/	4.4	TOM TO SONIC) Come on! We got to get out of here. (Come on : i.e., 'Come with me') (Tom runs out the front door with Sonic)	
<p><b>SCENE 139</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MS - LOW ANGLE - TOM, HOLDING SONIC, RUNS FG THROUGH THE FRONT DOOR AND DOWN THE STEPS, CAMERA DOLLYING BACK.</p> <p>TOM (pants running to car)</p> <p>SONIC WAVES HIS FIST BG TOWARD THE HOUSE.</p> <p>SONIC (overlapping) (shouting back at drone) Oh, don't tell me that's all you got! (quick breath) I'm just getting started! Let me know if you wanna go round two with the blue!</p> <p>TOM RUNS R OFF THE STEPS, CAMERA DOLLYING WITH HIM TO REVEAL THE PICKUP TRUCK. TOM OPENS THE PASSENGER DOOR.</p> <p><b>578-11</b></p>	466.	570.9	575.3	4.10	SONIC TO DRONE) (shouting back at it) Don't tell me that's all you got! I'm just getting started! (that's all you got : i.e., 'that's all of your ability to fight')	
	467.	575.7	578.11/	3.4	SONIC TO DRONE) Let me know if you want to go round two with the blue. (round : one of the two-minute periods a boxing match is divided into) (go round two : i.e., 'fight again') (the blue : referring to himself) (two, blue : note the rhyme) (Tom throws Sonic onto the floor of his pickup truck, then backs down the driveway into the street and drives away - just as Tom is leaving, two black SUVs arrive, and Agent Stone gets out of one of them - he runs into the house, where he finds Robotnik on the floor)	
3AB - (163)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 140</b> - INT. PICKUP TRUCK - DAY - MS - HIGH ANGLE - O.S. TOM DROPS SONIC ONTO THE PASSENGER SEAT.</p> <p>SONIC (woozy groans)</p> <p>CAMERA CRANES DOWN AND TILTS UP TO REVEAL TOM, WHO SITS DOWN IN THE DRIVER'S SEAT.</p> <p>582-13</p>		
<p><b>SCENE 141</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO STARTS THE ENGINE AND GLANCES RFG AT THE O.S. HOUSE. HE STARTS TO BACK THE PICKUP TRUCK R.</p> <p>584-10</p>		
<p><b>SCENE 142</b> - MFS - LOW ANGLE - THE PICKUP TRUCK BACKS BG DOWN THE DRIVEWAY TOWARD THE ROAD.</p> <p>586-10</p>		
<p><b>SCENE 143</b> - FS - LOW ANGLE - THE PICKUP TRUCK BACKS L PAST THE MOBILE LABORATORY ONTO THE ROAD. THE PICKUP TRUCK STOPS AND TURNS FG.</p> <p>592-01</p>		
<p><b>SCENE 144</b> - FS - THE PICKUP TRUCK SPEEDS LFG OUT OF FRAME. CAMERA PANS SLIGHTLY R TO REVEAL A SPORT UTILITY VEHICLE, WHICH MOVES FG PAST THE MOBILE LABORATORY.</p> <p>595-11</p>		
<p><b>SCENE 145</b> - FS - LOW ANGLE - SEVERAL SPORT UTILITY VEHICLES STOP AROUND THE MOBILE LABORATORY.</p> <p>599-12</p>		
		3AB - (164)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 146</b> - MS - CAMERA DOLLIES IN SLIGHTLY AS AGENT STONE GETS OUT OF A SPORT UTILITY VEHICLE. HE HURRIES FG INTO MCS, THEN STOPS AND LOOKS RFG AT THE O.S. PICKUP TRUCK. HE THEN LOOKS L AT THE O.S. HOUSE.</p> <p style="text-align: right;"><b>605-10</b></p> <p><b>SCENE 147</b> - INT. TOM &amp; MADDIE'S HOUSE/ DINING ROOM - DAY - MS - LOOKING THROUGH THE FOYER DOORWAY TO AGENT STONE, WHO HURRIES R INTO THE HOUSE. HE STOPS AND LOOKS RFG AT O.S. ROBOTNIK.</p> <p>ROBOTNIK (off) (groans)</p> <p>AGENT STONE HURRIES FG INTO THE DINING ROOM.</p> <p>AGENT STONE Doctor! (frantic breaths) Are you okay?</p> <p style="text-align: right;"><b>611-05</b></p> <p><b>SCENE 148</b> - MS - AGENT STONE, L, REACHES DOWN R TO ROBOTNIK AND HELPS HIM UP ONTO HIS FEET.</p> <p>ROBOTNIK (off/on) (grunts, then inhales and exhales)</p> <p>AGENT STONE (overlapping) Just saw a guy race outta here and thought--</p> <p>ROBOTNIK TURNS AND GLARES AT AGENT STONE.</p> <p>ROBOTNIK That you should stop them?</p>					
	468.	607.12	611.1/	3.5	AGENT STONE TO ROBOTNIK) Doctor! Are you okay? (Stone helps Robotnik to his feet)
	469.	612.2	618.2	6.0	AGENT STONE TO ROBOTNIK, THEN ROBOTNIK TO AGENT STONE) -I saw a guy race out of here and thought-- -That you should stop them? (race : run) (Robotnik turns angrily to Stone, and Stone looks down ashamedly)
3AB - (165)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 152</b> - MCS - PAST ROBOTNIK, RFG, TO AGENT STONE, WHO LOOKS AT HIM.</p> <p>AGENT STONE (with hand in mouth) Everyone else seems stu-...</p> <p>ROBOTNIK (simultaneously) Stu-...</p> <p style="text-align: right;"><b>636-00</b></p>	474.	/634.6 (over scene end)	638.8	4.2	<p>AGENT STONE TO ROBOTNIK, THEN ROBOTNIK TO AGENT STONE)</p> <p>-Everyone else seems stupid.</p> <p>-Stupid, yes! Way to go! (Way to go : colloquial expression of congratulations)</p>
<p><b>SCENE 153</b> - MCS - ROBOTNIK, R, LOOKS L AT AGENT STONE AND HOLDS HIM BY THE MOUTH.</p> <p>AGENT STONE ...-pid.</p> <p>ROBOTNIK NODS MOCKINGLY AT AGENT STONE.</p> <p>ROBOTNIK (simultaneously) ...-pid, yes! Way to go! Ya got that one!</p> <p style="text-align: right;"><b>640-15</b></p>	475.	638.15	640.15/	2.0	<p>ROBOTNIK TO AGENT STONE)</p> <p>You got that one. (i.e., 'You answered that question correctly.')</p> <p>(Robotnik releases Stone and wipes his glove off on Stone's suit)</p>
<p><b>SCENE 154</b> - MS - ROBOTNIK, R, TAKES HIS HANDS OFF AGENT STONE, L, AND GLARES AT HIM.</p> <p>ROBOTNIK Whatever this creature is, it's our job (quick breath) to secure it, (quick breath) neutralize it, (inhales) uncover the source of its power.</p>	476.	643.8	647.2	3.10	<p>ROBOTNIK TO AGENT STONE)</p> <p>Whatever this creature is, it's our job... (this creature : referring to Sonic)</p>
<p>ROBOTNIK STEPS FG INTO MCS, GESTURING MALEVOLENTLY.</p>	477.	647.10	654.10	7.0	<p>ROBOTNIK TO AGENT STONE)</p> <p>...to secure it, neutralize it, uncover the source of its power.</p>
<p>ROBOTNIK (cont'd) (inhales very softly) And if it resists, (low breaths) we take it apart... (grinning breath) piece by piece.</p>	478.	655.4	658.0	2.12	<p>ROBOTNIK TO AGENT STONE)</p> <p>And if it resists...</p>
	479.	659.0	661.6	2.6	<p>ROBOTNIK TO AGENT STONE)</p> <p>...we take it apart...</p>
	479A	662.2	664.10	2.8	<p>ROBOTNIK TO AGENT STONE)</p> <p>...piece by piece. (Robotnik puts on his sunglasses with a flourish, and we see that they are now damaged and twisted)</p>
3AB - (167)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
SCENE 154 - (CONTINUED)						
ROBOTNIK PUTS ON HIS SUNGLASSES, WHICH HAVE BEEN DAMAGED AND TWISTED IN THE FIGHT.						
ROBOTNIK (cont'd) (inhales deeply, putting on glasses) See what makes it tick. (low breaths) Stone?	480.	666.6	668.14	2.8	ROBOTNIK TO AGENT STONE) See what makes it tick. (what makes it tick : colloquial for, 'what powers it' - 'how it operates')	
AGENT STONE Doctor?	481.	670.10	672.10	2.0	ROBOTNIK TO AGENT STONE, THEN AGENT STONE TO ROBOTNIK) -Stone? -Doctor?	
HE TAKES OFF THE SUNGLASSES.						
ROBOTNIK (quick breath) Call Optical Illusions. (inhales, removing broken glasses) Tell 'em I need new frames.	482.	673.0	675.12	2.12	ROBOTNIK TO AGENT STONE) Call Optical Illusions. (Optical Illusions : name of a fictional optometry store - note that an 'optical illusion' is an image that deceives the eye and appears as something other than it really is)	
677-12						
SCENE 155 - MCS - ROBOTNIK FLIPS THE SUNGLASSES BG, THEN TURNS AND LOOKS L AT O.S. AGENT STONE.						
ROBOTNIK (inhales through nose) They know what kind I like.	483.	676.8 (over scene end)	679.4	2.12	ROBOTNIK TO AGENT STONE) Tell them I need new frames. (Robotnik removes the damaged sunglasses and tosses them aside)	
ROBOTNIK STARTS TO WALK L, CAMERA PANNING SLIGHTLY WITH HIM TO REVEAL AGENT STONE, L. ROBOTNIK STOPS R AND GESTURES DOWN AT THE O.S. QUILL.	484.	679.14	682.2	2.4	ROBOTNIK TO AGENT STONE) They know what kind I like. (he turns and heads for the front door, then stops and turns back to Stone)	
ROBOTNIK (cont'd) Oh. And bring that quill.						
ROBOTNIK WALKS BG OUT OF THE ROOM TOWARD THE FRONT DOOR.	485.	685.2	687.6	2.4	ROBOTNIK TO AGENT STONE) And bring that quill. (he points down at Sonic's quill, which is on the floor)	
3AB - (168)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 155 - (CONTINUED)</b>  AGENT STONE Yes, Doctor.  AGENT STONE LEANS DOWN OUT OF FRAME TO PICK UP THE O.S. QUILL.  <b>692-12</b>	486.	688.10	690.8	1.14	AGENT STONE TO ROBOTNIK) Yes, Doctor. (Stone bends down to pick up the quill as Robotnik strides out the door)
<b>SCENE 156</b> - EXT. HIGHWAY - DAY - FS - THE PICKUP TRUCK SPEEDS LFG DOWN THE HIGHWAY. THE BILLBOARD READS:  <i>Welcome to</i> <b>GREEN HILLS</b> <i>The Little Town</i> <i>with a Big Heart</i> POP. 1981 ELEV. 3445 FT  TOM (voice over) (to Sonic) All right, pal.  THE PICKUP TRUCK SPEEDS L OUT OF FRAME, CAMERA PANNING SLIGHTLY WITH IT.  <b>697-05</b>	487.	/692.13	697.1/	4.4	<b>NARRATIVE TITLE)</b> (of billboard) Welcome to GREEN HILLS The Little Town with a Big Heart (Welcome to Green Hills : see Title #12) (a Big Heart : colloquial term for 'lots of compassion') (on the main road, Tom's truck goes racing past the speed-trap billboard, heading out of town)
<b>SCENE 157</b> - INT. PICKUP TRUCK - DAY - MCS - TOM, DRIVING THE PICKUP TRUCK R, GESTURES LFG AT O.S. SONIC.  TOM You need to start talkin' right now.  <b>699-10</b>	488.	/697.6 (over scene end)	701.8	4.2	TOM TO SONIC) You need to start talking right now. Who are you?
<b>SCENE 158</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG AND LOOKS L AT O.S. SONIC.  TOM Who are you? <u>What</u> are you?  <b>703-06</b>	489.	702.0 (over scene end)	707.4	5.4	TOM TO SONIC, THEN SONIC TO TOM) - <u>What</u> are you? -I'm a hedgehog! I feel like that's obvious.
3AB - (169)					

**"SONIC THE HEDGEHOG" R/3AB P/38**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 159</b> - MCS - HIGH ANGLE - THROUGH THE WINDSHIELD TO SONIC, WHO SITS L IN THE PASSENGER SEAT AND LOOKS R AT TOM (FACE OFF).</p> <p>SONIC I'm a hedgehog! I feel like that's obvious. And I'm in big trouble.</p> <p style="text-align: right;"><b>709-10</b></p>	490.	707.10	709.10/	2.0	SONIC TO TOM) And I'm in big trouble.	
<p><b>SCENE 160</b> - INT. PICKUP TRUCK - DAY - MCS - TOM, DRIVING THE PICKUP TRUCK R, GESTURES LFG AT O.S. SONIC.</p> <p>TOM Oh, <u>you're</u> in big trouble. You're not the one who punched some sorta government weirdo back there.</p> <p style="text-align: right;"><b>715-06</b></p>	491.	/709.14	715.3/	5.5	TOM TO SONIC) <u>You're</u> in big trouble? You're not the one who punched some government weirdo. (weirdo : strange, eccentric, bizarre person)	
<p><b>SCENE 161</b> - MCS - SONIC LOOKS RFG AT TOM, WHO DRIVES THE PICKUP TRUCK LFG DOWN THE HIGHWAY.</p> <p>SONIC You think you have problems? I lost my rings.</p> <p style="text-align: right;"><b>719-11</b></p>	492.	/715.7	719.11/	4.4	SONIC TO TOM) (irritably) You think you have problems? I lost my rings.	
<p><b>SCENE 162</b> - MCS - TOM, DRIVING THE PICKUP TRUCK R, SHAKES HIS HEAD WITH CONFUSION.</p> <p>TOM Rings? What are you talking about?</p> <p>SONIC (off) Okay.</p> <p style="text-align: right;"><b>722-06</b></p>	493. 494.  495.	(OUT) (OUT)				
		720.1	722.6/	2.5	TOM TO SONIC) Rings? What are you talking about?	
3AB - (170)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 163</b> - MCS - SONIC GESTURES AT TOM, WHO SITS RFG AND DRIVES THE PICKUP TRUCK L DOWN THE HIGHWAY.</p> <p>SONIC Rings are how all advanced cultures travel between worlds, and now mine are on top of a pointy building I've only ever seen on your skin-...</p> <p style="text-align: right;"><b>734-07</b></p> <p><b>SCENE 164</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG.</p> <p>SONIC (off) ...-tight T-shirt.</p> <p>TOM TURNS AND STARES L AT O.S. SONIC.</p> <p>TOM (muttering in offense) Hey.</p> <p style="text-align: right;"><b>737-00</b></p> <p><b>SCENE 165</b> - INT. PICKUP TRUCK - DAY - MCS - SONIC GESTURES RFG AT TOM, WHO DRIVES THE PICKUP TRUCK L DOWN THE HIGHWAY.</p> <p>SONIC So, I'd like you to take me to San Francisco so I can get back my rings, and use them to go to the mushroom planet.</p> <p style="text-align: right;"><b>745-01</b></p> <p><b>SCENE 166</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG AND SHAKES HIS HEAD.</p> <p>TOM (smirking dubiously) Mushroom planet.</p> <p style="text-align: right;"><b>748-10</b></p>	<p>496.</p> <p>497.</p> <p>498.</p> <p>499. 500.</p> <p>501.</p>	<p>722.15</p> <p>728.9 (over scene end)</p> <p>737.5</p> <p>(OUT) (OUT)</p> <p>747.6 (over scene end)</p>	<p>728.1</p> <p>736.1 (over scene end)</p> <p>744.13/</p> <p>750.7/ (over scene end)</p>	<p>5.2</p> <p>7.8</p> <p>7.8</p> <p>3.1</p>	<p>SONIC TO TOM) Rings are how all advanced cultures travel between worlds.</p> <p>SONIC TO TOM) And now mine are on top of a pointy building I've only ever seen on your skintight T-shirt. (mine : my rings) (skintight : referring to the fact that the San Francisco T-shirt is small for Tom) (note that the illustration on Tom's T-shirt was of the San Francisco skyline, which is dominated by the Transamerica Building)</p> <p>SONIC TO TOM) So take me to San Francisco so I can get back my rings and use them to go to the mushroom planet.</p> <p>TOM TO SONIC (smirking), THEN SONIC TO TOM) -Mushroom planet. -Yes!</p>
3AB - (171)					

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COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 167</b> - INT. PICKUP TRUCK - DAY - MCS - SONIC GESTURES RFG AT TOM, WHO DRIVES THE PICKUP TRUCK L DOWN THE HIGHWAY.</p> <p>SONIC Yes!</p> <p>750-07</p>						
<p><b>SCENE 168</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO TURNS THE STEERING WHEEL.</p> <p>TOM (inhales softly) Right.</p> <p>754-10</p>	502.	751.9	753.9	2.0	TOM TO SONIC) (dubiously) Right. (Tom pulls over to the side of the road, then reaches past Sonic and opens his door)	
<p><b>SCENE 169</b> - FS - CAMERA DOLLIES L AS THE PICKUP TRUCK MOVES LFG AND STOPS AT THE SIDE OF THE HIGHWAY.</p> <p>758-08</p>						
<p><b>SCENE 170</b> - INT. PICKUP TRUCK - DAY - MCS - LOW ANGLE - PAST SONIC, LFG, TO TOM, WHO STOPS THE PICKUP TRUCK.</p> <p>TOM Okay, pal.</p> <p>TOM REACHES FG PAST SONIC AND OPENS THE O.S. PASSENGER DOOR.</p> <p>TOM (cont'd) (opens door) Out you go.</p> <p>761-08</p>	503.	759.1	761.5/	2.4	TOM TO SONIC) Okay, pal, out you go. (pal : see Title #264-C) (out you go : i.e., 'get out')	
<p><b>SCENE 171</b> - MCS - PAST TOM, RFG, TO SONIC, WHO LOOKS AT HIM WITH CONFUSION.</p> <p>SONIC I'm sorry, what?</p> <p>TOM Look, this is the...</p> <p>764-04</p>	504.	761.13	763.7	1.10	SONIC TO TOM) I'm sorry, what?	
	505.	763.11 (over scene end)	768.13	5.2	TOM TO SONIC) This is the worst possible time for me to get myself into trouble, okay? (referring to his pending employment by the San Francisco Police Department)	
						3AB - (172)

**"SONIC THE HEDGEHOG" R/3AB P/41**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 172</b> - MCS - LOW ANGLE - PAST SONIC, LFG, TO TOM, WHO GESTURES WITH EXASPERATION.</p> <p>TOM ...worst possible time for me to get myself into trouble, okay? (inhales) You asked me to save your life, I saved your life. Now, please, go find your rings. (quick breath) And your mushroom land.</p> <p><b>777-03</b></p>						
	506.	769.1	772.3	3.2	TOM TO SONIC) You asked me to save your life, I saved your life.	
	507.	772.7	777.3/	4.12	TOM TO SONIC) Now, please, go find your rings. And your mushroom land.	
<p><b>SCENE 173</b> - MCS - PAST TOM, RFG, TO SONIC, WHO LOOKS AT HIM.</p> <p>TOM (face obscured) Hopefully, I'm gonna wake up in a hospital bed (quick breath) and the doctor's...</p> <p><b>780-14</b></p>	508.	/777.7 (over scene end)	784.1	6.10	TOM TO SONIC) Hopefully I'll wake up in a hospital and the doctor will say my colonoscopy was a big success. (colonoscopy : procedure in which a flexible fiber-optic instrument is inserted through the anus in order to examine the colon - note that the patient is often anesthetized so that they are unconscious during the procedure) (dryly implying that he is hoping this has all been a hallucination under anesthesia)	
<p><b>SCENE 174</b> - MCS - LOW ANGLE - PAST SONIC, LFG, TO TOM, WHO LOOKS AT HIM.</p> <p>TOM ...gonna tell me that my colonoscopy was a big success, okay? So goodbye.</p> <p><b>785-04</b></p>						
	509.	784.5 (over scene end)	786.5	2.0	TOM TO SONIC) Okay? So goodbye.	
<p><b>SCENE 175</b> - MCS - PAST TOM, RFG, TO SONIC, WHO LOOKS AT HIM WITH DISAPPOINTMENT.</p> <p>SONIC (disappointed) Okay. Goodbye.</p> <p>SONIC BACKS SLOWLY BG THROUGH THE PASSENGER DOOR AND OUT OF THE PICKUP TRUCK, CAMERA DOLLYING SLIGHTLY R.</p>	510.	786.9	790.6	3.13	SONIC TO TOM (disappointed), THEN TOM TO SONIC) -Okay. Goodbye. -Goodbye. (Sonic gets out of the truck, then pauses and looks back at Tom)	
	511.	(OUT)				
	512.	(OUT)				
	513.	(OUT)				
	514.	(OUT)				
	515.	(OUT)				
3AB - (173)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 175 - (CONTINUED)</b>					
TOM Goodbye.					
SONIC STOPS JUST OUTSIDE THE PICKUP TRUCK AND LOOKS PLAINTIVELY AT TOM. <b>793-03</b>					
<b>SCENE 176 - EXT. HIGHWAY - DAY - MS - LOW ANGLE - THROUGH THE PASSENGER DOORWAY TO TOM, WHO GESTURES LFG AT O.S. SONIC.</b>					
TOM Why aren't you leaving? <b>795-14</b>	516.	794.10 (over scene end)	798.10/ 4.0	TOM TO SONIC, THEN SONIC TO TOM) -Why aren't you leaving? -I don't know where San Francisco is.	
<b>SCENE 177 - INT. PICKUP TRUCK - DAY - MCS - THROUGH THE PASSENGER DOORWAY TO SONIC, WHO LOOKS RFG AT O.S. TOM.</b>					
SONIC I don't know where San Francisco is. <b>798-13</b>					
<b>SCENE 178 - MCS - TOM SHAKES HIS HEAD LFG AT O.S. SONIC.</b>					
TOM It's west.  SONIC (off) We-... <b>799-15</b>	517.	/798.14 (over scene end)	800.9/ 1.11	TOM TO SONIC, THEN SONIC TO TOM) -It's west. -West?	
<b>SCENE 179 - MCS - THROUGH THE PASSENGER DOORWAY TO SONIC, WHO LOOKS RFG AT O.S. TOM.</b>					
SONIC ...-st? <b>800-09</b>					
					3AB - (174)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 180</b> - MCS - LOW ANGLE - TOM LOOKS LFG AT O.S. SONIC.</p> <p>TOM Straight shot, can't miss it.</p> <p>802-05</p>	518.	801.0 (over scene end)	804.0	3.0	TOM TO SONIC, THEN SONIC TO TOM) -Straight shot, can't miss it. -Fine. That's cool. (Straight shot : i.e., 'It is in a direct line from here') (cool : slang for, 'okay' - 'acceptable')
<p><b>SCENE 181</b> - MCS - THROUGH THE PASSENGER DOORWAY TO SONIC, WHO GESTURES RFG AT O.S. TOM.</p> <p>SONIC Fine. That's cool. I'm totally cool saying goodbye now.</p> <p>CAMERA TILTS UP AS SONIC SUPERSPEEDS BG ACROSS A FIELD AND EXITS.</p> <p>808-12</p>	519.	804.5	807.15	3.10	SONIC TO TOM) I'm totally cool saying goodbye now. (cool : i.e., 'happy with') (Sonic runs off at supersonic speed and disappears - a moment later, he returns with seaweed and a fish on his head)
<p><b>SCENE 182</b> - EXT. HIGHWAY - DAY - MS - LOW ANGLE - THROUGH THE PASSENGER DOORWAY TO TOM, WHO LOOKS LFG AT THE O.S. FIELD WITH SURPRISE.</p> <p>TOM (chuckles softly)</p> <p>810-13</p>					
<p><b>SCENE 183</b> - INT. PICKUP TRUCK - DAY - MFS - TOM'S POV - THROUGH THE PASSENGER DOORWAY TO THE FIELD. SONIC ENTERS BG, THEN SUPERSPEEDS FG AND STOPS BESIDE THE DOOR, CAMERA TILTING DOWN. SONIC IS COVERED WITH SEAWEED AND HAS A FISH ON HIS HEAD.</p> <p>812-12</p>					
3AB - (175)					



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COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 184</b> - EXT. HIGHWAY - DAY - MCS - LOW ANGLE - PAST SONIC, LFG, AND THROUGH THE PASSENGER DOORWAY TO TOM, WHO SITS IN THE PICKUP TRUCK AND LOOKS AT HIM WITH SURPRISE.</p> <p>TOM (gasps softly)</p> <p>SONIC (face obscured) So...</p> <p style="text-align: right;"><b>815-00</b></p>					
<p><b>SCENE 185</b> - INT. PICKUP TRUCK - DAY - MCS - THROUGH THE PASSENGER DOORWAY TO SONIC, WHO SHAKES HIS HEAD RFG AT O.S. TOM.</p> <p>SONIC ...as I crashed into the cold, dark water of the Pacific, (inhales) I realized...</p> <p style="text-align: right;"><b>821-13</b></p>	520.	/815.1	820.5	5.4	SONIC TO TOM) As I crashed into the cold, dark water of the Pacific... (Pacific : Pacific Ocean)
<p><b>SCENE 186</b> - MCS - TOM LOOKS LFG AT O.S. SONIC.</p> <p>SONIC (off) ...a few things: A)...</p> <p style="text-align: right;"><b>824-10</b></p>	521.	820.13 (over scene end)	823.13	3.0	SONIC TO TOM) I realized a few things.
	522.	824.5 (over scene end)	827.9	3.4	SONIC TO TOM) A) I have no idea where I'm going. (A : the first letter of the alphabet, used to enumerate the first item in a list)
<p><b>SCENE 187</b> - THROUGH THE PASSENGER DOORWAY TO SONIC, WHO SHAKES HIS HEAD RFG AT O.S. TOM.</p> <p>SONIC ...I have no idea where I'm goin'. B) Saltwater stings. C) I shouldn't even be...</p> <p style="text-align: right;"><b>834-01</b></p>	523.	828.1	831.5	3.4	SONIC TO TOM) B) Saltwater stings. (B : the second letter of the alphabet, used to enumerate the second item in a list)
	524.	831.13 (over scene ends)	838.1	6.4	SONIC TO TOM) C) I shouldn't even be on this planet right now, but I am. (C : the third letter of the alphabet, used to enumerate the third item in a list)
					3AB - (176)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 188</b> - MCS - TOM LOOKS UP AND SHAKES HIS HEAD.  SONIC (off) ...on this planet right now, but...  <b>836-13</b>					
<b>SCENE 189</b> - THROUGH THE PASSENGER DOORWAY TO SONIC, WHO GLARES RFG AT O.S. TOM.  SONIC ...I am. (inhales)  SONIC GESTURES AT O.S. TOM.  SONIC (cont'd) Why? Because you shot me!  <b>841-03</b>	525.	838.9 (over scene end)	842.1/ (over scene end)	3.8	SONIC TO TOM, THEN TOM TO SONIC) -Why? Because you shot me! -I know. (shot me : referring to how Tom shot Sonic in the leg with the tranquillizer dart)
<b>SCENE 190</b> - MCS - TOM NODS HIS HEAD.  TOM I know.  <b>842-03</b>					
<b>SCENE 191</b> - THROUGH THE PASSENGER DOORWAY TO SONIC, WHO GESTURES RFG AT O.S. TOM.  SONIC (inhales) You shot me!  <b>844-03</b>	525A	/842.7	844.3/	1.12	SONIC TO TOM) You shot me!
<b>SCENE 192</b> - MCS - TOM NODS LFG AT O.S. SONIC.  TOM All right, I heard you the first time. You don't have to... (inhales) pile it on. Good grief.  <b>850-09</b>	525B	844.11	850.5/	5.10	TOM TO SONIC) I heard you the first time. You don't have to pile it on. (pile it on : colloquial for, 'exaggerate the seriousness of a situation or of someone's behavior to increase guilt or distress')
3AB - (177)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 193</b> - THROUGH THE PASSENGER DOORWAY TO SONIC, WHO GESTURES RFG AT O.S. TOM.</p> <p>SONIC I'm wet. I'm cold. There's a fish on my head! (quick breath) And clearly I'm not gonna be able to do this on my own.</p> <p>TOM (face off) (exhales - continues under following scene)</p> <p style="text-align: right;"><b>862-14</b></p> <p><b>SCENE 194</b> - MCS - TOM TURNS AND LOOKS RELUCTANTLY LFG AT O.S. SONIC.</p> <p style="text-align: right;"><b>865-07</b></p> <p><b>SCENE 195</b> - THROUGH THE PASSENGER DOORWAY TO SONIC, WHO LOOKS PLAINTIVELY RFG AT O.S. TOM. THE FISH SLITHERS AROUND ON SONIC'S HEAD, THEN DROPS TO THE GROUND.</p> <p style="text-align: right;"><b>868-04</b></p> <p><b>SCENE 196</b> - EXT. MOUNTAINS - DAY - MS - THROUGH THE WINDSHIELD TO TOM, WHO LOOKS AWAY FROM SONIC.</p> <p>TOM (sighs)</p> <p style="text-align: right;"><b>871-06</b></p> <p><b>SCENE 197</b> - INT. PICKUP TRUCK - DAY - MCS - TOM TURNS AND LOOKS LFG AT O.S. SONIC.</p> <p>TOM All right, get in the truck.</p> <p>SONIC (off) (excitedly) Real-...</p> <p style="text-align: right;"><b>873-13</b></p>	<p>526.</p> <p>527.</p> <p>528.</p>	<p>851.1</p> <p>858.1</p> <p>871.11</p>	<p>857.9</p> <p>862.13/</p> <p>873.11/</p>	<p>6.8</p> <p>4.12</p> <p>2.0</p>	<p>SONIC TO TOM) I'm wet. I'm cold. There's a fish on my head!</p> <p>SONIC TO TOM) Clearly, I'm not gonna be able to do this on my own. (do this : i.e., 'get to San Francisco') (Tom pauses and sighs, finally giving in)</p> <p>TOM TO SONIC) All right, get in the truck.</p>
3AB - (178)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 198</b> - MCS - THROUGH THE PASSENGER DOORWAY TO SONIC, WHO LOOKS EXCITEDLY RFG AT O.S. TOM.</p> <p>SONIC ...-ly?</p> <p>SONIC SHAKES HIS HEAD SO QUICKLY THE SEAWEED FALLS OFF HIS HEAD AND HIS FUR PUFFS UP BY THE RAPID AIR DRYING.</p> <p>SONIC (cont'd) You're gonna help me?</p> <p style="text-align: right;"><b>876-09</b></p>	529.	/873.15	876.8/	2.9	SONIC TO TOM) (excitedly) Really? You're gonna help me?
<p><b>SCENE 199</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE PASSENGER DOORWAY TO TOM, WHO GESTURES LFG AT O.S. SONIC.</p> <p>TOM I guess it is a little bit my fault that all this is happening to you.</p> <p style="text-align: right;"><b>880-09</b></p>	530.	876.15	880.9/	3.10	TOM TO SONIC) I guess it is a little bit my fault that all this is happening to you. (referring to the fact that Tom shot a dart into Sonic's leg and made him lose his rings)
<p><b>SCENE 200</b> - INT. PICKUP TRUCK - DAY - MCS - PAST TOM (FACE OFF), SITTING RFG, AND THROUGH THE PASSENGER DOORWAY TO SONIC, WHO WAGS HIS FINGER.</p> <p>SONIC Not a little bit. Entirely. It is <u>entirely</u> your...</p> <p style="text-align: right;"><b>885-06</b></p>	531.	/880.13	885.3/	4.6	SONIC TO TOM) Not a little bit. Entirely. It is <u>entirely</u> your fault.
<p><b>SCENE 201</b> - MCS - LOW ANGLE - TOM LOOKS LFG AT O.S. SONIC WITH ANNOYANCE.</p> <p>SONIC (off) ...fault.</p> <p>TOM (overlapping) Okay, it's entirely my fault. Are ya comin'?</p> <p style="text-align: right;"><b>888-01</b></p>	532.	/885.7	888.1/	2.10	TOM TO SONIC) Okay, it's entirely my fault. Are you coming?
3AB - (179)					

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COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 202</b> - MCS - PAST TOM (FACE OFF), SITTING RFG, AND THROUGH THE PASSENGER DOORWAY TO SONIC, WHO LOOKS AT HIM.</p> <p>SONIC Yes.</p> <p>SONIC SHAKES HIS HEAD RAPIDLY SO THAT HIS FUR DEFLATES INTO THE NORMAL POSITION. SONIC CLIMBS INTO THE PICKUP TRUCK, THEN SITS DOWN AND CLOSES THE PASSENGER DOOR.</p> <p><b>894-01</b></p>	533.	888.13	890.9	1.12	SONIC TO TOM) Yes. (Sonic gets in the truck and shuts the door, then cheers)
<p><b>SCENE 203</b> - MCS - LOW ANGLE - SONIC EXCITEDLY RAISES HIS FISTS INTO THE AIR.</p> <p>SONIC Road trip! (raising his fists) Woop-woop!</p> <p><b>896-08</b></p>	534.	/894.4	896.8/	2.4	SONIC) (cheering) Road trip! Woop-woop! (Woop-woop : interjection of excitement)
<p><b>SCENE 204</b> - EXT. HIGHWAY - DAY - MS - THROUGH THE WINDSHIELD TO SONIC, L, AND TOM, WHO SITS R AND SHAKES HIS HEAD.</p> <p>TOM (sighs, then muttering to himself) What am I doing?</p> <p><b>899-01</b></p>	535.	897.8	899.1/	1.9	TOM TO HIMSELF) (sighing) What am I doing? (i.e., 'Why am I doing this?') (moments later, the truck is moving on the highway)
<p><b>SCENE 205</b> - EXT. HIGHWAY - A SHORT TIME LATER - MLS - THE PICKUP TRUCK ENTERS LFG AND MOVES BG DOWN A HIGHWAY LINED WITH MOUNTAINS.</p> <p>TOM (voice over) All right, there's gonna be rules on this trip.</p> <p><b>903-08</b></p>	536.	901.2 (over scene end)	907.14/	6.12	TOM TO SONIC) There's gonna be rules on this trip. Number one, do exactly as I say all the time.
3AB - (180)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 206</b> - INT. PICKUP TRUCK - DAY - MCS - TOM, DRIVING THE PICKUP TRUCK R, GESTURES LFG AT O.S. SONIC.  TOM Number one, do exactly as I say...all the time.  <b>907-14</b>					
<b>SCENE 207</b> - MCS - SONIC LOOKS RFG AT TOM, WHO DRIVES THE PICKUP TRUCK L DOWN THE HIGHWAY.  TOM Got it?  SONIC SALUTES.  SONIC Got it, Donut Lord.  <b>911-02</b>	537.	908.11	910.15/	2.4	TOM TO SONIC, THEN SONIC TO TOM) -Got it? -Got it, Donut Lord. (Got it? : i.e., 'Understood?') (Donut Lord : see Title #88)
<b>SCENE 208</b> - MCS - TOM, DRIVING THE PICKUP TRUCK R, GESTURES LFG AT O.S. SONIC.  TOM Would you stop with the "Donut Lord"?!  <b>913-11</b>	538.	/911.3	913.11/	2.8	TOM TO SONIC) Would you stop with the "Donut Lord"? (with the : i.e., 'calling me')
<b>SCENE 209</b> - EXT. HIGHWAY - DAY - MCS - HIGH ANGLE - THROUGH THE WINDSHIELD TO SONIC, WHO SITS L AND PEERS R AT TOM (FACE OFF).  TOM (face off) I have a...  <b>915-07</b>	539.	914.11	917.5/	2.10	TOM TO SONIC) I have a name. It's Tom.
<b>SCENE 210</b> - INT. PICKUP TRUCK - DAY - MCS - TOM, DRIVING THE PICKUP TRUCK R, GESTURES LFG AT O.S. SONIC.  TOM ...name. It's Tom.  <b>917-05</b>					
3AB - (181)					

**"SONIC THE HEDGEHOG" R/3AB P/50**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 211</b> - MCS - HIGH ANGLE - SONIC, SITTING L AND LOOKING R AT TOM (FACE OFF), GESTURES TOWARD HIMSELF.						
SONIC I'm Sonic.	540.	918.2	919.12/	1.10	SONIC TO TOM) I'm Sonic.	
919-12						
<b>SCENE 212</b> - MCS - TOM, DRIVING THE PICKUP TRUCK R, NODS HIS HEAD.						
TOM (nodding) Sonic. Sonic.	541.	920.9	923.9	3.0	TOM TO SONIC) (nodding) Sonic. Sonic.	
923-13						
<b>SCENE 213</b> - MCS - HIGH ANGLE - SONIC, SITTING L, SMILES R AT TOM (FACE OFF).	542.	(OUT)				
	543.	(OUT)				
	544.	(OUT)				
	545.	(OUT)				
TOM (face off) So you've been...	546.	(OUT)				
	547.	(OUT)				
926-04	548.	(OUT)				
	549.	(OUT)				
	550.	(OUT)				
<b>SCENE 214</b> - MCS - LOW ANGLE - PAST SONIC, LFG, TO TOM, WHO DRIVES THE PICKUP TRUCK R AND LOOKS AT HIM.	551.	(OUT)				
	552.	(OUT)				
	553.	(OUT)				
	554.	(OUT)				
TOM	555.	(OUT)				
...spying on us all for years.	556.	(OUT)				
	557.	(OUT)				
SONIC SHAKES HIS HEAD.	558.	(OUT)				
SONIC I mean, I wouldn't call it "spying".	559.	925.6	928.12	3.6	TOM TO SONIC) So you've been spying on us all for years. (us all : referring to all the people of Green Hills)	
931-04		(over scene end)				
	560.	929.0	931.4/	2.4	SONIC TO TOM) I wouldn't call it "spying".	

"SONIC THE HEDGEHOG" R/3AB P/51

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 215</b> - MCS - HIGH ANGLE - SONIC, L, SHAKES HIS HEAD R AT TOM (FACE OFF).</p> <p>SONIC (quick breath) We were all just hanging out, only I wasn't invited and no one knew I was there.</p> <p style="text-align: right;"><b>937-06</b></p> <p><b>SCENE 216</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG AND SHAKES HIS HEAD.</p> <p>TOM I can't believe Crazy Carl was right all this time.</p> <p>SONIC (off) Yeah.</p> <p style="text-align: right;"><b>942-02</b></p> <p><b>SCENE 217</b> - INT. PICKUP TRUCK - DAY - MCS - HIGH ANGLE - SONIC LOOKS RFG AT O.S. TOM.</p> <p>SONIC You should call him Super Observant Carl instead.</p> <p style="text-align: right;"><b>945-07</b></p> <p><b>SCENE 218</b> - MCS - LOW ANGLE - PAST SONIC, LFG, TO TOM, WHO DRIVES THE PICKUP TRUCK R .</p> <p>TOM Uh-huh.</p> <p>SONIC LOOKS FG OUT THE O.S. PASSENGER WINDOW, THEN REACTS EXCITEDLY.</p> <p>SONIC (looking out his window) Oh, my God, stop the...</p> <p style="text-align: right;"><b>948-07</b></p>	<p>561.</p> <p>562.</p> <p>563.</p> <p>564.</p>	<p>931.10</p> <p>/937.10</p> <p>/942.4</p> <p>947.2 (over scene end)</p>	<p>937.6/</p> <p>942.0/</p> <p>945.7/</p> <p>950.6/</p>	<p>5.12</p> <p>4.6</p> <p>3.3</p> <p>3.4</p>	<p>SONIC TO TOM) We were all just hanging out, only I wasn't invited and no one knew I was there. (We : referring to himself and the people of Green Hills) (hanging out : colloquial for, 'casually socializing' - 'spending time together') (note humor of Sonic providing this absurd explanation)</p> <p>TOM TO SONIC) I can't believe Crazy Carl was right all this time. (referring to Carl's telling everyone about the "Blue Devil")</p> <p>SONIC TO TOM) You should call him Super Observant Carl instead. (Sonic looks out the window and reacts excitedly to something)</p> <p>SONIC TO TOM, THEN TOM TO SONIC) -Oh, my God, stop the car right now! -What? (it is revealed that Sonic is reacting to a passing billboard for a "World's Largest Rubber Band Ball" attraction)</p>
3AB - (183)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 219</b> - EXT. HIGHWAY - DAY - MS - THROUGH THE WINDSHIELD TO TOM, WHO SITS R AND DRIVES THE PICKUP TRUCK RFG. SONIC, L, LEANS OUT THE PASSENGER WINDOW AND LOOKS LFG AT AN O.S. SIGN.</p> <p>SONIC ...car right now!</p> <p>TOM (overlapping) What, what, what?</p> <p>950-09</p> <p><b>SCENE 220</b> - FS - CAMERA DOLLIES IN AND PANS R ON A BILLBOARD AT THE SIDE OF THE ROAD. THE BILLBOARD READS:</p> <p>HERE IT IS! <i>World's Largest</i> RUBBERBAND <b>BALL</b> 10 MI AHEAD</p> <p>ALWAYS OPEN!</p> <p>NEXT EXIT</p> <p>SONIC (off) (in awe) The World's Largest Rubber Band Ba-...</p> <p>953-15</p> <p><b>SCENE 221</b> - MCS - CAMERA DOLLIES IN ON SONIC, WHO LEANS OUT THE PASSENGER WINDOW AND LOOKS LFG AT THE O.S. BILLBOARD. TOM, BG, DRIVES THE PICKUP TRUCK RFG DOWN THE HIGHWAY.</p> <p>SONIC ...-ll? We gotta see it!</p> <p>TOM (face obscured) No. No.</p> <p>957-06</p>					
	565.	/950.10	955.12	5.2	SONIC TO TOM) The World's Largest Rubber Band Ball? We got to see it!
	566.	956.0	961.4	5.4	TOM TO SONIC) No. No, this is not some fun family road trip, okay?
					3AB - (184)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 222</b> - INT. PICKUP TRUCK - DAY - MCS - LOW ANGLE - SONIC (FACE OFF) SITS LFG AS TOM, DRIVING THE PICKUP TRUCK R DOWN THE HIGHWAY, GESTURES WITH ANNOYANCE.</p> <p>TOM No, this is not some fun family road trip...</p> <p>960-06</p>						
<p><b>SCENE 223</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG AND GLANCES L AT O.S. SONIC.</p> <p>TOM ...okay? (quick breath) The government wants to dissect you. And arrest me. This is serious.</p> <p>967-03</p>	567.	961.8	967.3/	5.11	TOM TO SONIC) The government wants to dissect you. And arrest me. This is serious. (Sonic leaps out the window and returns a split-second later with a souvenir cap and an armful of other souvenirs from the Rubber Band Ball attraction)	
<p><b>SCENE 224</b> - INT. PICKUP TRUCK - DAY - MCS - LOW ANGLE - SONIC LOOKS DOWN GRUMPILY. HE SUPERSPEEDS L THROUGH THE PASSENGER WINDOW AND OUT OF THE PICKUP TRUCK. A FEW SECONDS LATER HE SUPERSPEEDS BACK INTO THE PASSENGER SEAT, WEARING A SOUVENIR CAP AND HOLDING A HANDFUL OF SOUVENIRS FROM THE RUBBER BAND BALL ATTRACTION.</p> <p>SONIC Eh. You're right, it was lame. Gift shop was cool, though.</p>	568.	969.5	971.13	2.8	SONIC TO TOM) You're right, it was lame. (It : The Rubber Band Ball attraction) (lame : see Title #454)	
<p>HE HOLDS UP A MOUSEPAD, WHICH READS:</p> <p>I ♥ RUBBER BANDS</p> <p>973-09</p>	569.	972.1 (over scene end)	975.8/	3.7	SONIC TO TOM) Gift shop was cool, though. I got you a mousepad. (cool : great) (mousepad : thin flat rubber pad on which a computer mouse is used) (he holds up the souvenir mousepad)	
						3AB - (185)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 230</b> - EXT. GAS STATION - NIGHT - FS - THE PICKUP TRUCK MOVES L TOWARD THE GAS PUMPS IN A GAS STATION ON THE SIDE OF THE HIGHWAY, CAMERA DOLLYING WITH IT. THE PICKUP TRUCK STOPS.</p> <p style="text-align: right;"><b>994-11</b></p>		
<p><b>SCENE 231</b> - MS - TOM OPENS THE DRIVER'S DOOR AND STEPS FG OUT OF THE PICKUP TRUCK.</p> <p style="text-align: right;"><b>1002-03</b></p>		
<p><b>SCENE 232</b> - MFS - TOM WALKS L AROUND THE FRONT OF THE PICKUP TRUCK TO THE PASSENGER SIDE OF THE CAR. HE LOOKS CAUTIOUSLY AROUND THE GAS STATION.</p> <p style="text-align: right;"><b>1008-15</b></p>		
<p><b>SCENE 233</b> - INT. PICKUP TRUCK - NIGHT - MCS - PAST SONIC, SITTING LFG, AND THROUGH THE PASSENGER WINDOW TO TOM, WHO STOPS AND LOOKS AT HIM.</p>		
<p>TOM All right, I'm gonna go check in with Wade, see if he knows what's goin' on.</p> <p style="text-align: right;"><b>1014-07</b></p>	572.	1010.5 1014.7/ 4.2 TOM TO SONIC) I'm gonna go check in with Wade, see if he knows what's going on. (check in with : i.e., 'make a telephone call to')
<p><b>SCENE 234</b> - EXT. GAS STATION - NIGHT - MCS - PAST TOM, RFG, AND THROUGH THE PASSENGER WINDOW TO SONIC, WHO STANDS ON THE PASSENGER SEAT AND LOOKS AT HIM.</p>		
<p>SONIC You're gonna see Wade in that glass thing? What is it, a teleportation box?</p> <p style="text-align: right;"><b>1021-07</b></p>	573.	/1014.11 1021.7/ 6.12 SONIC TO TOM) You're gonna see Wade in that glass thing? What is it, a teleportation box? (see : note that while Tom used 'see' in Title #572 to mean, 'learn', Sonic here is interpreting it literally to mean 'look at') (that glass thing : referring to the phone booth, which has glass walls)
3AB - (187)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 235</b> - INT. PICKUP TRUCK - NIGHT - MCS - PAST SONIC, LFG, AND THROUGH THE PASSENGER WINDOW TO TOM, WHO TURNS AND LOOKS BACK BG AT A TELEPHONE BOOTH BESIDE THE GAS STATION. TOM TURNS AND LOOKS AT SONIC.</p> <p>TOM It's a pay phone. It's mostly for drug dealers and (inhales) fugitives from the law, which is us.</p> <p>TOM POINTS AT SONIC.</p> <p>TOM (cont'd) Stay in the car. I don't want anybody seein' ya.</p> <p>TOM WALKS BG TOWARD THE TELEPHONE BOOTH.</p> <p style="text-align: right;"><b>1033-07</b></p> <p><b>SCENE 236</b> - EXT. GAS STATION - NIGHT - MCS - THROUGH THE PASSENGER WINDOW TO SONIC, WHO REACTS WITH ANNOYANCE.</p> <p>SONIC (annoyed) Ugh...fine.</p> <p style="text-align: right;"><b>1036-08</b></p> <p><b>SCENE 237</b> - FS - TOM WALKS R TO THE TELEPHONE BOOTH. A SIGN ON THE BOOTH READS:</p> <p style="text-align: center;">phone</p> <p>TOM OPENS THE DOOR AND STEPS INTO THE BOOTH.</p> <p style="text-align: right;"><b>1042-15</b></p>	574.   <					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 238</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO MIMES DRIVING THE PICKUP TRUCK, CAMERA DOLLYING R AROUND THE SIDE OF THE PICKUP TRUCK.</p> <p>BIKERS (off) (low rowdy chatter and rising hoots - continues intermittently, increasing in volume, under following scenes and dialogue)</p> <p>ROCK BAND (over speakers) (sings song - continues under following scenes and dialogue)</p> <p>SONIC HEARS THE SOUND OF MOTORCYCLES, THEN LOOKS RFG IN THE DIRECTION OF THE SOUND.</p> <p>SONIC (makes engine and gear-changing sounds as if accelerating) Huh?</p> <p>1054-00</p> <p><b>SCENE 239</b> - INT. PICKUP TRUCK - NIGHT - FS - THROUGH THE DRIVER'S WINDOW AS SOME BIKERS RIDE BG TOWARD A ROADHOUSE ON THEIR MOTORCYCLES. A ROWDY CROWD HAS GATHERED AROUND THEIR MOTORCYCLES AND CARS IN THE PARKING LOT, AND MUSIC IS COMING FROM INSIDE THE BUILDING. A ROADHOUSE SIGN READS:</p> <p>PISTON PIT</p> <p>1058-01</p>		
		3AB - (189)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 240</b> - EXT. ROADHOUSE - NIGHT - FS - CAMERA DOLLIES PAST SOME HOT RODS, WHICH ARE PARKED IN FRONT OF THE ROADHOUSE. FLAMES ARE SHOOTING OUT OF THE EXHAUST PIPES ON THE CARS. THE SIDE OF A HOT ROD READS:</p> <p><i>Rusty Nutz</i> <i>Chop Shop</i></p> <p><b>1062-14</b></p>		
<p><b>SCENE 241</b> - EXT. GAS STATION - NIGHT - MCS - THROUGH THE DRIVER'S WINDOW TO SONIC, WHO LOOKS EXCITEDLY RFG AT THE O.S. ROADHOUSE.</p> <p>SONIC (gasps excitedly) Okay.</p> <p>HE DUCKS DOWN OUT OF FRAME.</p> <p><b>1065-13</b></p>	578.	1065.0 1071.5/ 6.5 (over scene end) SONIC TO HIMSELF) (excitedly) Okay. That is the coolest place on Earth, but you have to stay in the car. (coolest : slang for, 'greatest' - 'most exciting') (Sonic pulls his head down from the window and huddles on the floor, trying to avoid temptation, but soon he is looking out the window again)
<p><b>SCENE 242</b> - INT. PICKUP TRUCK - NIGHT - MCS - LOW ANGLE - SONIC CROUCHES DOWN ON THE SEAT.</p> <p>SONIC (face obscured) Okay. (on) (quick breath) That is the coolest place on Earth, but you have to stay in the car.</p> <p><b>1071-05</b></p>		
<p><b>SCENE 243</b> - EXT. GAS STATION - NIGHT - MCS - THROUGH THE DRIVER'S WINDOW TO SONIC, WHO SLOWLY RAISES HIS HEAD AND LOOKS RFG AT THE O.S. ROADHOUSE, CAMERA DOLLYING IN SLIGHTLY.</p> <p><b>1073-14</b></p>	579.	(OUT)
<p><b>SCENE 244</b> - EXT. ROADHOUSE - NIGHT - MFS - MFS - BIKERS CLASP EACH OTHER AND BUTT HEADS PLAYFULLY IN THE CROWDED PARKING LOT, CAMERA DOLLYING L.</p> <p><b>1076-02</b></p>		
		3AB - (190)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 245</b> - INT. ROADHOUSE - NIGHT - MS - CAMERA DOLLIES BACK AS TWO WOMEN SIT AT A TABLE IN THE ROADHOUSE AND ARM WRESTLE. WHEN ONE OF THE WOMEN WINS, THE CROWD OF WOMEN AROUND THEM CHEERS EXCITEDLY.</p> <p>ARM-WRESTLING CROWD (burst of cheering - continues under following scene and dialogue)</p> <p>1078-07</p> <p><b>SCENE 246</b> - EXT. GAS STATION - NIGHT - MCS - THROUGH THE DRIVER'S WINDOW TO SONIC, WHO PANTS EXCITEDLY ON THE GLASS.</p> <p>SONIC (pants excitedly on glass)</p> <p>HE WIPES THE WINDOW CLEAN AND LOOKS RFG AT THE O.S. ROADHOUSE.</p> <p>1082-02</p> <p><b>SCENE 247</b> - EXT. ROADHOUSE - NIGHT - MFS - LOW ANGLE - A MONSTER TRUCK MOVES R BETWEEN THE MEMBERS OF THE CROWD IN THE PARKING LOT, CAMERA PANNING WITH IT.</p> <p>1085-14</p> <p><b>SCENE 248</b> - EXT. GAS STATION - NIGHT - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO ROCKS BACK AND FORTH IN THE DRIVER'S SEAT.</p> <p>SONIC Be strong. Be strong.</p> <p>1089-04</p> <p><b>SCENE 249</b> - EXT. ROADHOUSE - NIGHT - MFS - A CROWD OF PEOPLE WATCHES AS A BIKER STANDS ON HIS MOTORCYCLE, SPINNING IT AROUND ON THE GROUND.</p> <p>1091-10</p>	<p>580.</p>	<p>/1086.1 1089.3/ 3.2 SONIC TO HIMSELF) Be strong. Be strong. (Sonic tilts his chair back and forth, trying to keep himself resolute - then, seeing a stunt biker spinning in circles on his motorcycle, Sonic gives in to temptation - he grabs Tom's sunglasses from the visor and grins as he spots something else [which we will discover is a cowboy hat] in the backseat - meanwhile, Tom has placed his call to Wade, who is on duty at the Green Hills police station)</p> <p>3AB - (191)</p>



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 250</b> - INT. PICKUP TRUCK - NIGHT - MCS - CAMERA DOLLIES BACK AS SONIC LOOKS AROUND THE PICKUP TRUCK. HE LOOKS UP AT AN O.S. PAIR OF SUNGLASSES.</p> <p>SONIC (intrigued) Hm.</p> <p>1095-04</p> <p><b>SCENE 251</b> - MCS - LOW ANGLE - A PAIR OF TOM'S SUNGLASSES IS HOOKED ONTO THE VISOR.</p> <p>1096-09</p> <p><b>SCENE 252</b> - EXT. GAS STATION - NIGHT - MCS - LOOKING THROUGH THE GLASS OF THE TELEPHONE BOOTH TO TOM, WHO LISTENS TO THE TELEPHONE RING. HE GLANCES AROUND THE GAS STATION.</p> <p>WADE (over telephone) Hello.</p> <p>1101-02</p> <p><b>SCENE 253</b> - INT. SHERIFF'S OFFICE - GREEN HILLS - NIGHT - MCS - WADE, SITTING AT A DESK, TALKS INTO A TELEPHONE RECEIVER.</p> <p>WADE (into telephone) (quick breath) Green Hills Police Department.</p> <p>1103-03</p> <p><b>SCENE 254</b> - EXT. GAS STATION - WESTERN UNITED STATES - NIGHT - MCS - LOW ANGLE - TOM, STANDING IN THE TELEPHONE BOOTH, TALKS INTO THE TELEPHONE RECEIVER.</p> <p>TOM (into telephone) Wade, it's me.</p> <p>WADE (over telephone) Hi. I'm so glad that you call-...</p> <p>1107-04</p>	<p>581.</p> <p>582.</p>	<p>1099.15 1103.3/ 3.4 WADE TO TOM) (into phone) (over scene end) Hello. Green Hills Police Department.</p> <p>/1103.7 1107.4/ 3.13 TOM TO WADE (into phone), THEN WADE TO TOM) (over phone) -Wade, it's me. -Hi. I'm so glad that you called. (Hi...called. : to appear in Italics)</p>
3AB - (192)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 255</b> - INT. SHERIFF'S OFFICE - GREEN HILLS - NIGHT - MCS - WADE TALKS CAUTIOUSLY INTO THE TELEPHONE RECEIVER.</p> <p>WADE (into telephone) ...-ed. Uh, so, some guys came in asking some questions. Uhh, they're a little creepy. (nervous chuckle)</p> <p style="text-align: right;"><b>1114-12</b></p> <p><b>SCENE 256</b> - EXT. GAS STATION - WESTERN UNITED STATES - NIGHT - MCS - LOOKING THROUGH THE GLASS TO TOM, WHO STANDS IN THE TELEPHONE BOOTH AND HOLDS THE TELEPHONE RECEIVER.</p> <p>WADE (over telephone) (quick breath) Kind of reminded me of, uh, the guys...</p> <p>TOM SHAKES HIS HEAD.</p> <p style="text-align: right;"><b>1117-12</b></p> <p><b>SCENE 257</b> - INT. SHERIFF'S OFFICE - GREEN HILLS - NIGHT - MCS - WADE TALKS INTO THE TELEPHONE RECEIVER.</p> <p>WADE (into telephone) ...from "Men in Black", but not as, um, likeable or, uh, charming as Will Smith.</p> <p style="text-align: right;"><b>1123-15</b></p> <p><b>SCENE 258</b> - EXT. GAS STATION - WESTERN UNITED STATES - NIGHT - MCS - LOOKING THROUGH THE GLASS TO TOM, WHO STANDS IN THE TELEPHONE BOOTH AND TALKS INTO THE TELEPHONE RECEIVER.</p> <p>TOM (into telephone) Wait, what kinda questions?</p> <p style="text-align: right;"><b>1126-00</b></p>	<p>583.</p> <p>584.</p> <p>585.</p> <p>586.</p>	<p>1107.11 1114.9/ 6.14 WADE TO TOM) (into phone) Some guys came in asking some questions. They're a little creepy. (creepy : see Title #272)</p> <p>1115.1 1118.11 3.10 WADE TO TOM) (into phone) (over scene end) Kind of reminded me of the guys from "Men in Black"... ("Men in Black" : classic 1997 science-fiction comedy, directed by Barry Sonnenfeld and starring Tommy Lee Jones and Will Smith, about two agents of a secret organization who keep track of extraterrestrial lifeforms living on Earth and hide their existence from ordinary humans - adapted from a series of 1990s comic books called "The Men in Black")</p> <p>1118.15 1123.13/ 4.14 WADE TO TOM) (into phone) ...but not as likeable or charming as Will Smith. (Will Smith : one of the stars of "Men in Black")</p> <p>/1124.1 1126.0/ 1.15 TOM TO WADE) (into phone) What kind of questions?</p> <p style="text-align: right;">3AB - (193)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 259</b> - INT. SHERIFF'S OFFICE - GREEN HILLS - NIGHT - MCS - WADE TALKS NERVOUSLY INTO THE TELEPHONE RECEIVER, CAMERA DOLLYING L.</p> <p>WADE (into telephone) Um, questions about...terrorism? (chuckles nervously) I told them that, like...I've gone ice fishing with Tom. (chuckling) He-He doesn't know how to make a bomb.</p> <p style="text-align: right;"><b>1138-04</b></p> <p><b>SCENE 260</b> - EXT. GAS STATION - WESTERN UNITED STATES - NIGHT - MCS - TOM, STANDING IN THE TELEPHONE BOOTH AND LISTENING INTO THE TELEPHONE RECEIVER, REACTS WITH DISBELIEF.</p> <p>WADE (over telephone) He can't even make, like, (quick breath) bait in the cold.</p> <p>TOM (into telephone) All right, Wade, listen to me, this is really important. Don't tell them that we talked, okay?</p> <p style="text-align: right;"><b>1147-06</b></p> <p><b>SCENE 261</b> - INT. SHERIFF'S OFFICE - GREEN HILLS - NIGHT - MCS - WADE, HOLDING THE TELEPHONE RECEIVER, PEEKS L AT O.S. ROBOTNIK AND O.S. AGENT STONE.</p> <p style="text-align: right;"><b>1150-07</b></p> <p><b>SCENE 262</b> - MCS - LOW ANGLE - AGENT STONE, L, AND ROBOTNIK, R, STARE AT WADE, WHO SITS RFG AND HOLDS THE TELEPHONE RECEIVER. WADE LOOKS DOWN AND TALKS INTO THE TELEPHONE RECEIVER.</p> <p>WADE (mouth obscured) (into telephone) <u>Do</u> you know, I think they already kn-know.</p> <p style="text-align: right;"><b>1155-13</b></p>	<p>587.</p> <p>588.</p> <p>589. <i>ITAL</i></p> <p>590.</p> <p>591.</p>	<p>1126.15</p> <p>1130.11</p> <p>1131.5</p> <p>1138.1/</p> <p>/1138.5</p> <p>1141.13</p> <p>1142.1</p> <p>1147.6/</p> <p>1152.10</p> <p>1155.13/</p>	<p>3.12</p> <p>6.12</p> <p>3.8</p> <p>5.5</p> <p>3.3</p>	<p>WADE TO TOM) (into phone) Questions about...terrorism?</p> <p>WADE TO TOM) (into phone) I told them that I've gone ice fishing with Tom. He doesn't know how to make a bomb. (ice fishing : fishing that is done in winter through a hole that is cut in the ice on a lake, pond, etc. - note that Wade is referring to past trips he has taken with Tom) (He...bomb : note humor of Wade's implication that Tom is incompetent at fishing and thus would be incapable of something more sophisticated like bombmaking)</p> <p>WADE TO TOM) (over phone) (chuckling) <i>He can't even make bait in the cold.</i></p> <p>TOM TO WADE) (into phone) Listen, this is really important. Don't tell them that we talked, okay? (we : you and I) (Wade glances up, and it is revealed that Robotnik and Stone are standing over him and that there is a full squad of black-suited federal agents there as well)</p> <p>WADE TO TOM) (into phone) You know, I think they already know. (Robotnik grabs the phone away from Wade)</p>		
3AB - (194)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 263</b> - MLS - WADE SITS BG WITH AGENT STONE AND ROBOTNIK STANDING LBG BESIDE HIM. A DOZEN MORE AGENTS ARE STANDING AROUND THE OFFICE AND STARING AT WADE.</p> <p>1157-13</p>						
<p><b>SCENE 264</b> - MCS - LOW ANGLE - AGENT STONE STANDS L AS ROBOTNIK, R, GRABS THE TELEPHONE RECEIVER AWAY FROM WADE, SITTING RFG.</p> <p>WADE Uh--</p> <p>ROBOTNIK TALKS INTO THE TELEPHONE RECEIVER.</p> <p>ROBOTNIK (into telephone) Mister Wachowski.</p> <p>1160-09</p>						
	592.	1159.1	1160.9/	1.8	ROBOTNIK TO TOM) (into phone) Mr. Wachowski. (Tom groans)	
<p><b>SCENE 265</b> - EXT. GAS STATION - WESTERN UNITED STATES - NIGHT - MCS - LOOKING THROUGH THE GLASS TO TOM, WHO STANDS IN THE TELEPHONE BOOTH AND HOLDS THE TELEPHONE RECEIVER. HE SHAKES HIS HEAD NERVOUSLY.</p> <p>TOM (into telephone) Uggh. (correcting him) Tom.</p> <p>1163-15</p>						
	593.	1162.13	1163.15/	1.2	TOM TO ROBOTNIK) (into phone) Tom. (i.e., 'Call me Tom.')	
					3AB - (195)	

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 266</b> - INT. SHERIFF'S OFFICE - GREEN HILLS - NIGHT - MCS - LOW ANGLE - WADE SITS R AND AGENT STONE STANDS L AS ROBOTNIK, R, TALKS INTO THE TELEPHONE RECEIVER.</p> <p>ROBOTNIK (into telephone) (inhales through the nose) I want you to know that the only other person who ever punched me in the face was the school bully. (inhales) He hit me in the cafeteria, causing a blunt-force contusion to the soft tissue surrounding my orbital bone. (inhales) Humiliated me in front of the entire school! And do you know what I did in response?</p> <p>TOM (over telephone) Uhhh, I'm assuming...</p> <p style="text-align: right;"><b>1188-02</b></p> <p><b>SCENE 267</b> - EXT. GAS STATION - WESTERN UNITED STATES - NIGHT - MCS - LOOKING THROUGH THE GLASS TO TOM, WHO STANDS IN THE TELEPHONE BOOTH AND TALKS INTO THE TELEPHONE RECEIVER.</p> <p>TOM (into telephone) ...that you reported him to the principal's office, 'cause, ya know, that kind of behavior is really unacceptable.</p> <p>ROBOTNIK (over telephone) (overlapping) No.</p> <p style="text-align: right;"><b>1194-11</b></p>	<p>594.</p> <p>595.</p> <p>596.</p> <p>597.</p> <p>598.</p> <p>599.</p>	<p>1164.13</p> <p>1172.5</p> <p>1174.9</p> <p>1180.11</p> <p>1187.3</p> <p>1194.1</p>	<p>1171.13</p> <p>1174.5</p> <p>1180.5</p> <p>1186.11</p> <p>1193.13</p> <p>1198.15</p>	<p>7.0</p> <p>2.0</p> <p>5.12</p> <p>6.0</p> <p>6.10</p> <p>4.14</p>	<p>ROBOTNIK TO TOM) (into phone) The only other person who ever punched me in the face was the school bully.</p> <p>ROBOTNIK TO TOM) (into phone) He hit me in the cafeteria...</p> <p>ROBOTNIK TO TOM) (into phone) ...causing a blunt-force contusion to the soft tissue surrounding my orbital bone. (orbital bone : collective term for the seven strong bones that make up the encasing of the open socket of the eye) (blunt-force...bone : note humor of Robotnik's overly scientific explanation of a black-eye)</p> <p>ROBOTNIK TO TOM) (into phone) Humiliated me in front of the entire school! And do you know what I did in response?</p> <p>TOM TO ROBOTNIK) (into phone) I assume you reported him to the principal because that kind of behavior is really unacceptable. (principal : chief administrator at a school)</p> <p>ROBOTNIK TO TOM) (into phone) No. I examined the inefficiency of a world where brawn trumped brain... (trumped : bested - defeated)</p>
3AB - (196)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 268</b> - INT. SHERIFF'S OFFICE - GREEN HILLS - NIGHT - MCS - ROBOTNIK SMIRKS AS HE TALKS INTO THE TELEPHONE RECEIVER.</p> <p>ROBOTNIK (into telephone) (quick breath) I examined the inefficiency of a world where brawn trumped brain and I used technology to <u>resolve</u> that inefficiency. (inhales) The boy ate his meals through a straw for a...</p> <p style="text-align: right;"><b>1207-01</b></p> <p><b>SCENE 269</b> - MCS - WADE, SITTING AT THE DESK, GLANCES NERVOUSLY LFG AT ROBOTNIK (FACE OFF).</p> <p>ROBOTNIK (face off) (into telephone) ...<u>year</u>...and I have never lost a fight again.</p> <p style="text-align: right;"><b>1211-05</b></p> <p><b>SCENE 270</b> - MCS - ROBOTNIK TALKS INTO THE TELEPHONE RECEIVER.</p> <p>ROBOTNIK (into telephone) Until today.</p> <p style="text-align: right;"><b>1213-09</b></p> <p><b>SCENE 271</b> - EXT. GAS STATION - WESTERN UNITED STATES - NIGHT - MCS - TOM, STANDING IN THE TELEPHONE BOOTH, TALKS INTO THE TELEPHONE RECEIVER.</p> <p>TOM (into telephone) Hey, hurray for me then, huh?</p> <p>ROBOTNIK (over telephone) No, because you're...</p> <p style="text-align: right;"><b>1216-15</b></p>	600.   					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 272</b> - INT. SHERIFF'S OFFICE - GREEN HILLS - NIGHT - MCS - LOW ANGLE - WADE SITS RFG AND AGENT STONE STANDS L AS ROBOTNIK, R, TALKS INTO THE TELEPHONE RECEIVER.</p> <p>ROBOTNIK (into telephone) ...about to become the bully with the straw! (inhales through teeth) I'm coming for you, Mister Wachowski. (inhales deeply) And when I catch you, I'll--</p> <p>ROBOTNIK RAISES HIS HAND AND MAKES A FIST.</p> <p><b>1226-12</b></p>						
<p><b>SCENE 273</b> - EXT. GAS STATION - WESTERN UNITED STATES - NIGHT - MCS - TOM, STANDING IN THE TELEPHONE BOOTH, HANGS UP THE TELEPHONE RECEIVER.</p> <p><b>1228-04</b></p>						
<p><b>SCENE 274</b> - INT. SHERIFF'S OFFICE - GREEN HILLS - NIGHT - MCS - LOW ANGLE - WADE SITS RFG AND AGENT STONE STANDS L AS ROBOTNIK, R, TALKS INTO THE TELEPHONE RECEIVER.</p> <p>ROBOTNIK (into telephone) (quick breath) Hello. Hello? Hello, hello, hello?</p> <p>WADE I...</p> <p><b>1234-13</b></p>						
<p><b>SCENE 275</b> - MCS - WADE, SITTING AT THE DESK AND LOOKING AT ROBOTNIK (FACE OFF), LFG, GLANCES DOWN AT THE O.S. TELEPHONE.</p> <p>WADE ...think he actually, um, hung up, because I notice that the light isn't on.</p> <p><b>1239-13</b></p>						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 276</b> - MCS - LOW ANGLE - AGENT STONE STANDS L AS ROBOTNIK, R, SNEERS AT WADE, SITTING RFG.</p> <p>WADE (low) If you--</p> <p>ROBOTNIK (interrupting) Thank you, Officer Brainfart.</p> <p style="text-align: right;"><b>1242-03</b></p> <p><b>SCENE 277</b> - MCS - ROBOTNIK (FACE OFF) STANDS LFG AS WADE, SITTING AT THE DESK, REACHES DOWN TO THE O.S. TELEPHONE.</p> <p>WADE If you gimme a second, I can get an outside line.</p> <p style="text-align: right;"><b>1245-08</b></p> <p><b>SCENE 278</b> - MCS - LOW ANGLE - AGENT STONE STANDS L AS ROBOTNIK, SMILES INSINCERELY AT WADE, SITTING RFG.</p> <p>ROBOTNIK No. Don't be bothered. (quick breath) You just sit there and be <u>you</u>...</p> <p>WADE (chuckles softly, nodding)</p> <p>ROBOTNIK ...s'less.</p> <p style="text-align: right;"><b>1256-07</b></p> <p><b>SCENE 279</b> - FS - HIGH ANGLE - WADE SITS BG AT THE DESK AS ROBOTNIK WALKS R AWAY FROM HIM. AGENT STONE AND THE OTHER AGENTS FOLLOW ROBOTNIK OUT OF FRAME.</p> <p>WADE No one's gonna...erase my memory here?</p> <p style="text-align: right;"><b>1270-15</b></p>	<p>610.</p> <p>611.</p> <p>612.</p> <p>613.</p> <p>614.</p>	<p>/1240.1</p> <p>1242.8</p> <p>1245.13</p> <p>1254.1</p> <p>1266.15</p>	<p>1242.3/</p> <p>1245.8/</p> <p>1252.9</p> <p>1256.7/</p> <p>1270.15/</p>	<p>2.2</p> <p>3.0</p> <p>6.12</p> <p>2.6</p> <p>4.0</p>	<p>ROBOTNIK TO WADE) Thank you. Officer Brainfart. (Brainfart : slang term for a temporary mental lapse or failure to reason correctly ['fart' is a colloquial term for 'burst of flatulence'] - here used as a derisive nickname to imply that Wade is an idiot)</p> <p>WADE TO ROBOTNIK) If you give me a second, I can get an outside line.</p> <p>ROBOTNIK TO WADE) No. Don't be bothered. You just sit there and be <u>you</u>...</p> <p>ROBOTNIK TO WADE) ...s'less. (note that Robotnik is adding a syllable to create the word, 'useless', thus indicating that he was really saying 'and be useless', not 'and be you', to Wade) (Robotnik strides out of the police station, and the other agents follow him, leaving Wade alone with the receptionist)</p> <p>WADE TO AGENTS) No one's gonna erase my memory here? (referring to "Men in Black", in which Agents have a special device which they use to erase the memories of all people who have had contact with aliens)</p>
3AB - (199)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 280</b> - MS - HIGH ANGLE - WADE LOOKS R AT THE O.S. AGENTS.</p> <p>WADE (shouting after them) I will tell people about this!</p> <p>1276-02</p> <p><b>EXHIBITION REEL FOOTAGE:</b> 1264-03</p> <p><b>END OF REEL 3AB</b></p>	615.	<p>1272.11 1275.15/ 3.4 WADE TO AGENTS) (shouting after them) I will tell people about this! (this : this encounter) (referring to the agents' failure to erase his memory)</p> <p>LAST FRAME OF PICTURE: 1276.2</p> <p><b>END OF REEL 3AB</b></p>
		3AB - (200)

"SONIC THE HEDGEHOG" R/4AB P/1

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
START MEASURING 0.00 AT START MARK IN ACADEMY LEADER.  11-15		LABORATORY: 0.00 AT START MARK  29.9 = 1 <sup>ST</sup> SCENE END  33.9 = 2 <sup>ND</sup> SCENE END  37.9 = 3 <sup>RD</sup> SCENE END			
SCENE 1 - INT. PICKUP TRUCK - NIGHT - MS - THROUGH THE PASSENGER WINDOW TO TOM, WHO WALKS FG OUT OF THE GAS STATION WITH A BAG OF CHIPS, A CARTON OF MILK AND A CUP OF COFFEE, CAMERA DOLLYING BACK.  BIKERS (off) (low and indistinct rowdy chatter and hoots - continues under following scene and dialogue)  ROCK BAND (over speakers) (sing song - continues under following scenes and dialogue)  TOM Okay. Not exactly the healthiest meal, but--	616.	16.0	21.10	5.10	TOM TO SONIC) Okay, not exactly the healthiest meal, but-- (it is a little later, and Tom is emerging from the gas station market with some food--bags of chips, a carton of milk, and a cup of coffee - Tom reaches the truck and finds it empty)
CAMERA CONTINUES TO DOLLY BACK, OUT OF THE PICKUP TRUCK, TO REVEAL SONIC IS NO LONGER INSIDE THE PICKUP TRUCK. CAMERA HOLDS AS TOM STOPS.  TOM (cont'd) Sonic?	617.	22.10	24.4	1.10	TOM TO SONIC) Sonic? (he turns and sees the raucous biker activity over at the roadhouse)
TOM WALKS L AND STARTS TO LOOK AROUND, CAMERA DOLLYING WITH HIM.  29-09					
SCENE 2 - FS - TOM, RFG IN MCS, STOPS AND LOOKS AT THE CROWD AROUND THE ROADHOUSE, BG.  TOM (face obscured) Oh, no. No...	618.	(OUT)			
33-09					
					4AB - (201)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 3</b> - MS - LOOKING OVER THE HOOD TO TOM, WHO LOOKS LFG AT THE O.S. ROADHOUSE WITH ALARM.</p> <p>TOM ...no, no, no. No, no!</p> <p>HE PUTS THE SNACKS DOWN ON THE HOOD AND DASHES L OUT OF FRAME.</p> <p>37-09</p> <p><b>SCENE 4</b> - INT. ROADHOUSE - NIGHT - MS - TOM OPENS THE DOOR AND HURRIES FG INTO THE CROWDED ROADHOUSE, CAMERA DOLLYING IN.</p> <p>BAR PATRONS (indistinct rowdy chatter, hoots and occasional whistles - continues under following scenes and dialogue)</p> <p>TENNESSEE RIVER CROOKS (over jukebox) (overlapping) (sing "White Lightning" - continues under following scenes and dialogue)</p> <p>41-12</p> <p><b>SCENE 5</b> - MS - A GUY RIDING THE MECHANICAL BULL, BG, WAVES A COWBOY HAT IN THE AIR. A GUY NEAR THE MECHANICAL BULL AND A GAL NEAR THE MECHANICAL BULL, L, REACT EXCITEDLY, CAMERA PANNING SLIGHTLY L.</p> <p>GUY NEAR MECHANICAL BULL That's what I'm talkin' about, (face obscured) man, you know.</p> <p>GUY RIDING MECHANICAL BULL Whooo!</p> <p>GAL NEAR MECHANICAL BULL Yeah!</p> <p>45-11</p>	619.	/33.10	36.10	3.0	<p>TOM TO HIMSELF) No, no, no, no, no! (Tom puts down the food and runs over to the roadhouse, entering to find raucous activity inside as well - seeing Sonic alone at a table, Tom strides over to him - Sonic is wearing Tom's sunglasses and cowboy hat, and he tips the hat to Tom)</p>
4AB - (202)					

"SONIC THE HEDGEHOG" R/4AB P/3

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 6</b> - MCS - TOM, BG, LOOKS AROUND THE ROADHOUSE FOR O.S. SONIC. THE GUY RIDING THE MECHANICAL BULL POINTS L AT THE O.S. GAL NEAR THE MECHANICAL BULL.</p> <p>GUY RIDING MECHANICAL BULL (pointing at Gal Near Mechanical Bull) (whistles)</p> <p>You, baby! (hoots - continues under following scene)</p> <p><b>49-06</b></p>					
<p><b>SCENE 7</b> - MS - TOM, STANDING RFG IN THE CROWD, LOOKS AT SONIC, WHO SITS AND IS FACING BG AT A TABLE. HE IS WEARING A COWBOY HAT AND A SHIRT. TOM WALKS ANGRILY BG, CAMERA DOLLYING IN WITH HIM, OFF TOM'S FACE. TOM STOPS RFG BEHIND SONIC.</p> <p>TOM (face off) (clears throat angrily)</p> <p>CAMERA HOLDS IN MCS AS SONIC SPINS AROUND IN HIS CHAIR. HE IS WEARING TOM'S SUNGLASSES. SONIC DOFFS HIS HAT TO TOM.</p> <p>SONIC Howdy, pardner!</p> <p><b>60-08</b></p>	620.	58.8 (over scene end)	62.8/ (over scene end)	4.0	SONIC TO TOM, THEN TOM TO SONIC) -Howdy, pardner! -I'm not your partner. Come on, we've leaving. (Howdy, pardner : clichéd Western greeting - 'pardner' is a Western variation of, 'partner') (Come on : i.e., 'Come with me')
<p><b>SCENE 8</b> - MCS - TOM LOOKS ANGRILY LFG AT O.S. SONIC.</p> <p>TOM I'm not your partner. Come on, we're leaving.</p> <p><b>62-11</b></p>					
<p><b>SCENE 9</b> - MCS - PAST TOM (FACE OFF), RFG, TO SONIC, WHO SITS AT THE TABLE AND GESTURES AT HIM.</p> <p>SONIC But there's a ZZ Top cover band. You...</p> <p><b>65-12</b></p>	621.	/62.12 (over scene end)	67.10 (over scene end)	4.14	SONIC TO TOM) But there's a ZZ Top cover band. You got to see their beards. (ZZ Top : American rock band formed in 1969) (cover band : group of musical performers whose repertoire consists of versions of songs by other artists rather than original material) (You got to see their beards : note that the guitarists for ZZ Top are famously known for having extremely long beards)
4AB - (203)					

"SONIC THE HEDGEHOG" R/4AB P/4

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 10</b> - MS - TOM STANDS R AS SONIC, SITTING L, SPINS L IN HIS CHAIR.</p> <p>SONIC ...got to see their beards.</p> <p>TOM WALKS L PAST THE TABLE, CAMERA PANNING WITH HIM.</p> <p>TOM Well, you're gonna have to catch 'em some other time. Let's...</p> <p style="text-align: right;"><b>69-13</b></p>	622.	67.14 (over scene end)	70.10/ (over scene end)	2.12	TOM TO SONIC) Catch them some other time. Let's go. (Catch them : i.e., 'Watch the band perform')
<p><b>SCENE 11</b> - MS - PAST SONIC, SITTING RFG, AND ACROSS THE TABLE TO TOM, WHO STOPS AND LOOKS AT HIM.</p> <p>TOM ...go. Get up.</p> <p style="text-align: right;"><b>70-12</b></p>	623. 624. 625. 626.	(OUT) (OUT) (OUT) (OUT)			
<p><b>SCENE 12</b> - MCS - SONIC, LOOKING LFG AT O.S. TOM, HOLDS UP HIS HAND AND MAKES A PLEDGE.</p> <p>SONIC If we stay, I promise I won't say another word for the rest of the trip, starting now.</p> <p style="text-align: right;"><b>77-12</b></p>	627.	/70.14	77.11/	6.13	SONIC TO TOM) If we stay, I won't say another word for the rest of the trip, starting now. (a Waitress comes over and interrupts)
<p><b>SCENE 13</b> - MCS - TOM LOOKS RFG AT O.S. SONIC WITH EXASPERATION.</p> <p>TOM (sighs)</p> <p>A <b>WAITRESS</b> ENTERS R AND WALKS TOWARD TOM.</p> <p>WAITRESS Welcome to the Pis-...</p> <p style="text-align: right;"><b>80-15</b></p>	628.    629.	(OUT)    79.13 (over scene end)	    83.2/ (over scene end)	    3.5	    WAITRESS TO TOM & SONIC) Welcome to the Piston Pit. What can I get you fellas? (Piston Pit : alliterative name of the roadhouse, meant to evoke car racing - 'pit' refers to the pit stop on a racetrack) (fellas : fellows)
4AB - (204)					

"SONIC THE HEDGEHOG" R/4AB P/5

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 14</b> - MS - SONIC SITS RFG AS THE WAITRESS STOPS R AND LOOKS L AT TOM.</p> <p>WAITRESS ...-ton Pit. What can I get you fellas?</p> <p>SONIC (face obscured) Ooh!</p> <p style="text-align: right;"><b>83-05</b></p>					
<p><b>SCENE 15</b> - MS - HIGH ANGLE - TOM STANDS R AS SONIC, SITTING RFG, GESTURES EXCITEDLY AT THE WAITRESS, R.</p> <p>SONIC I want nachos and buffalo...</p> <p style="text-align: right;"><b>85-02</b></p>	630.	/83.6 (over scene end)	86.13/ (over scene end)	3.7	<p>SONIC TO WAITRESS) I want nachos and buffalo wings and guac. (nachos : dish of tortilla chips topped with melted cheese and often other savory toppings such as hot peppers or refried beans) (buffalo wings : deep-fried chicken wings coated in a spicy sauce and served with blue cheese dressing) (guac : short for, 'guacamole', an avocado-based dip) (note that Sonic is ordering an array of standard bar food)</p>
<p><b>SCENE 16</b> - MS - LOW ANGLE - THE WAITRESS, R, LOOKS AT SONIC, SITTING RFG AS TOM, L, GESTURES WITH DISBELIEF.</p> <p>SONIC (face obscured) ...wings. Oh, and guac.</p> <p style="text-align: right;"><b>86-14</b></p>					
<p><b>SCENE 17</b> - MS - HIGH ANGLE - SONIC, SITTING AT THE TABLE, LOOKS AT THE WAITRESS, WHO STANDS LFG BESIDE TOM.</p> <p>SONIC Funny word, isn't it? Guac, guac! Gu-ac.</p> <p style="text-align: right;"><b>90-09</b></p>	631.	87.3	90.7/	3.4	<p>SONIC TO WAITRESS) Funny word, isn't it? Guac, guac! Guac. (it : guac)</p>
<p><b>SCENE 18</b> - MCS - TOM STANDS L AS THE WAITRESS, R, LOOKS RFG AT O.S. SONIC AND SHAKES HER HEAD. SHE LOOKS AT TOM.</p> <p>WAITRESS Hey, no kids...</p> <p style="text-align: right;"><b>92-01</b></p>	632.	90.14 (over scene end)	93.10 (over scene end)	2.12	<p>WAITRESS TO TOM) Hey, no kids allowed in here. (note humor of the Waitress assuming Sonic is a child)</p>
4AB - (205)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 19</b> - MCS - THE WAITRESS, R, LOOKS L AT TOM.</p> <p>WAITRESS ...allowed in here. W-What's he...</p> <p style="text-align: right;"><b>94-02</b></p> <p><b>SCENE 20</b> - MS - LOW ANGLE - TOM STANDS L AS THE WAITRESS, R, GESTURES AT SONIC, SITTING RFG.</p> <p>WAITRESS ...got on? Some kinda mask?</p> <p>TOM CLASPS THE WAITRESS BY THE WRIST.</p> <p>TOM Oh, he, uh...</p> <p style="text-align: right;"><b>96-15</b></p> <p><b>SCENE 21</b> - MCS - THE WAITRESS, R, LOOKS L AT TOM.</p> <p>TOM ...he's actually forty-three years old and, um, (inhales) suffers from a very rare skin disease that stunts his growth and makes him look, uh...like...</p> <p>THE WAITRESS TURNS AND LOOKS SYMPATHETICALLY RFG AT O.S. SONIC.</p> <p style="text-align: right;"><b>109-03</b></p> <p><b>SCENE 22</b> - MS - TOM, STANDING LFG BESIDE THE WAITRESS, GESTURES AT SONIC, WHO SITS AT THE TABLE.</p> <p>TOM ...like that.</p>	<p>633.</p> <p>634.</p> <p>635.</p> <p>636.</p>	<p>93.14 96.14/ (over scene end)</p> <p>/97.2 100.14</p> <p>101.5 107.15</p> <p>108.6 110.1 (over scene end)</p>	<p>3.0</p> <p>3.12</p> <p>6.10</p> <p>1.11</p>	<p>WAITRESS TO TOM) What's he got on, some kind of mask? (some kind of mask : note humor of the Waitress assuming that Sonic's hedgehog face is actually a mask) (Tom pulls the Waitress aside and speaks privately with her)</p> <p>TOM TO WAITRESS) He's actually 43 years old and...</p> <p>TOM TO WAITRESS) ...suffers from a very rare skin disease that stunts his growth and makes him look...</p> <p>TOM TO WAITRESS) ...like that.</p>	
4AB - (206)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 22 - (CONTINUED)</b>					
SONIC GESTURES AT THE WAITRESS.					
SONIC The face I was born with. The confidence I picked up along the way.  <b>116-01</b>	637.	110.5	116.0/	5.11	SONIC TO WAITRESS) The face, I was born with. The confidence, I picked up along the way. (The face : i.e., 'My face' - implying that his is an attractive face) (picked up : i.e., 'acquired on my own') (along the way : i.e., 'in the course of my life') (note humor of Sonic taking Tom's unappealing description and rephrasing it in a flirtatious manner)
<b>SCENE 23 - MCS - THE WAITRESS TURNS AND SMILES LFG AT TOM.</b>					
WAITRESS (to Tom) (chuckles uncomfortably)					
TOM (face obscured) Make...  <b>117-11</b>	638.	117.4	119.8/	2.4	TOM TO WAITRESS) Make his a Mello Yello. (his : i.e., 'Sonic's drink') (Mello Yello : citrus-flavored soft drink produced and distributed by The Coca-Cola Company - note that Tom is specifying a non-alcoholic drink for Sonic - the Waitress walks away, and Tom sits down at the table with Sonic, irritably resigned)
<b>SCENE 24 - MCS - TOM, L, LOOKS R AT THE WAITRESS.</b>					
TOM ...his a Mello Yello, please.  <b>119-08</b>					
<b>SCENE 25 - MCS - PAST TOM, LFG, TO THE WAITRESS, WHO STANDS L AND LOOKS AT HIM. SONIC SITS R.</b>					
WAITRESS Okay.					
THE WAITRESS WALKS L OUT OF FRAME. <b>121-07</b>	639.	(OUT)			
					4AB - (207)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 26</b> - MS - PAST SONIC, SITTING RFG, AND ACROSS THE TABLE TO TOM, WHO TOSSES HIS COWBOY HAT ON THE TABLE. HE POINTS AT SONIC.</p> <p>TOM You owe me one.</p> <p>CAMERA DOLLIES L AS TOM SITS DOWN ON THE FAR SIDE OF THE TABLE.</p> <p>SONIC (face obscured) I never sat on a (on) bar-...</p> <p>125-02</p> <p><b>SCENE 27</b> - MCS - PAST TOM, LFG, AND ACROSS THE TABLE TO SONIC, WHO GESTURES EXCITEDLY.</p> <p>SONIC ...-stool before. So squishy! Oh, look at this, it spins.</p> <p>SONIC SPINS AROUND ON HIS CHAIR.</p> <p>131-04</p> <p><b>SCENE 28</b> - MCS - TOM LOOKS RFG ACROSS THE TABLE AT SONIC, WHO SPINS AROUND ON THE CHAIR.</p> <p>SONIC Whoa! Whoa! Whoa! (laughs - continues under following scene and dialogue)</p> <p>TOM (low) (sarcastically) Yes. That's...</p> <p>134-15</p>	640.	122.4 (over scene end)	128.11	6.7	<p>TOM TO SONIC, THEN SONIC TO TOM) -You owe me one. -I never sat on a barstool before. So squishy! (You owe me one : i.e., 'You owe me a favor for this') (squishy : soft and easily compressed)</p> <p>SONIC TO TOM) Oh, look at this, it spins. (it spins : i.e., 'the barstool spins around') (Sonic spins around and around on his stool until he becomes nauseous)</p>
4AB - (208)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 29</b> - MCS - SONIC STOPS THE CHAIR AND LOOKS LFG ACROSS THE TABLE AT TOM (FACE OFF).</p> <p>TOM (off) (low) ...nice.</p> <p>SONIC I feel sick.</p> <p>TOM (face off) Are you...</p> <p style="text-align: right;"><b>137-07</b></p>	642.	135.7 (over scene end)	138.11	3.4	SONIC TO TOM, THEN TOM TO SONIC) -I feel sick. -Are you having fun?
<p><b>SCENE 30</b> - MS - PAST SONIC, RFG IN MCS, AND ACROSS THE TABLE TO TOM, WHO GESTURES AT HIM.</p> <p>TOM ...havin' fun? Gonna check this off the old bucket list, huh? Big night for ya.</p> <p style="text-align: right;"><b>143-00</b></p>	643.	139.0	143.0/	4.0	TOM TO SONIC) Gonna check this off the bucket list? Big night for you. (bucket list : list of things that one has not done before, but wants to do before dying)
<p><b>SCENE 31</b> - MCS - PAST TOM (FACE OFF), LFG, AND ACROSS THE TABLE TO SONIC, WHO LOOKS AT HIM.</p> <p>SONIC (quick breath) What's a bucket list?</p> <p>TOM (face off) (sighing) Ahhhh....bucket list...</p> <p style="text-align: right;"><b>147-01</b></p>	644.	143.7	145.11	2.4	SONIC TO TOM) What's a bucket list?
<p><b>SCENE 32</b> - MCS - TOM GESTURES RFG AT O.S. SONIC.</p> <p>TOM ...is, um...it's a list of things you wanna do in your life (quick breath) before you...um, kick the bucket.</p> <p style="text-align: right;"><b>156-14</b></p>	645.	146.7 (over scene end)	148.15	2.8	TOM TO SONIC) A bucket list is...
	646.	149.7	156.13/	7.6	TOM TO SONIC) It's a list of things you want to do in your life before you...kick the bucket. (kick the bucket : colloquial for, 'die' - note however, that Sonic will interpret this to literally refer to the physical act of kicking a bucket)
4AB - (209)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 33</b> - MCS - PAST TOM (FACE OFF), LFG, AND ACROSS THE TABLE TO SONIC, WHO LOOKS AT HIM.</p> <p>SONIC I've never kicked a bucket, either! Oh, I gotta make my list.</p> <p>SONIC SUPERSPEEDS L OUT OF FRAME. <b>163-02</b></p> <p><b>SCENE 34</b> - MCS - SONIC SUPERSPEEDS L PAST A WAITRESS, SNATCHING HER PAD AND PEN OUT OF HER HANDS. THE WAITRESS, WHO HAS NOT SEEN SONIC, REACTS WITH SURPRISE. <b>165-11</b></p> <p><b>SCENE 35</b> - MCS - SONIC SUPERSPEEDS BACK TO THE TABLE, THEN STOPS IN HIS CHAIR AND STARTS WRITING ON THE PAD.</p> <p>SONIC (writing list) Uh-huh. Mm-hm. <b>168-07</b></p> <p><b>SCENE 36</b> - MS - SONIC, RFG IN MCS, WRITES ON THE PAD AS TOM, SITTING ON THE FAR SIDE OF THE TABLE, LOOKS AT HIM WITH DISBELIEF.</p> <p>SONIC (face obscured) (chuckling) Oh-ho-ho-ho! Sonic! (chuckling again) Uh-hu-uh! <b>172-08</b></p>	<p>647.</p> <p>647A</p>	<p>/157.1</p> <p>170.5</p>	<p>162.11</p> <p>172.7/</p>	<p>5.10</p> <p>2.2</p>	<p>SONIC TO TOM) I've never kicked a bucket, either! Oh, I got to make my list. (make my list : i.e., 'write up my bucket list') (Sonic leaves the table and dashes around the room, snatching a waitress's pencil and notepad before returning and quickly writing a long bucket list for himself - at one point, Sonic chuckles slyly to himself)</p> <p>SONIC TO HIMSELF) Oh, Sonic! (note that Sonic expressing surprise and pleasure at one of his ideas) (after a moment, Sonic abruptly stops writing and looks up at Tom in panic)</p>
4AB - (210)					

"SONIC THE HEDGEHOG" R/4AB P/11

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 37</b> - MCS - SONIC CONTINUES TO WRITE ON THE PAD.  SONIC (quick breath) Uh-huh.  SONIC SUDDENLY STOPS WRITING, THEN LOOKS UP.  <b>179-14</b>						
<b>SCENE 38</b> - MS - PAST SONIC, RFG IN MCS, AND ACROSS THE TABLE TO TOM, WHO LOOKS AT HIM.  TOM What? What's the matter?  <b>184-05</b>	648.	182.8	184.5/	1.13	TOM TO SONIC) What's the matter?	
<b>SCENE 39</b> - MCS - SONIC LOOKS SADLY LFG AT O.S. TOM.  SONIC There's so much stuff I've never done. And now that I'm leaving Earth forever... (inhales softly) I guess I missed my chance.  <b>193-12</b>	649.	/184.9	191.1	6.8	SONIC TO TOM) There's so much stuff I've never done. And now that I'm leaving Earth forever...	
<b>SCENE 40</b> - MCS - TOM LOOKS SYMPATHETICALLY RFG AT O.S. SONIC. HE LOOKS AROUND THE BAR, THEN LOOKS BACK AT O.S. SONIC.  TOM (inhales deeply, then exhaling) Well, I guess this is the kinda place you could get a lotta livin' done in a short period o' time and...I suppose we can spare an hour.  <b>213-03</b>	650.	191.8	193.12/	2.4	SONIC TO TOM) ...I guess I missed my chance. (my chance : i.e., 'my opportunity to do those things') (Tom pauses, reacting)	
	651.	202.15	210.3	7.4	TOM TO SONIC) I guess this is the kind of place you could get a lot of living done in a short period of time and... (this : referring to the roadhouse)	
	652.	210.11	213.3/	2.8	TOM TO SONIC) ...I suppose we can spare an hour. (implying that they can remain in the roadhouse for an hour)	
						4AB - (211)

"SONIC THE HEDGEHOG" R/4AB P/12

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 41</b> - MCS - PAST TOM (FACE OFF), LFG, AND ACROSS THE TABLE TO SONIC, WHO LOOKS EXCITEDLY AT HIM.</p> <p>SONIC (gasps) What?! You're gonna bucket-list with me? <b>217-02</b></p> <p><b>SCENE 42</b> - MCS - TOM NODS RFG AT O.S. SONIC.</p> <p>TOM Sure, why not? <b>219-03</b></p> <p><b>SCENE 43</b> - MCS - PAST TOM (FACE OFF), LFG, AND ACROSS THE TABLE TO SONIC, WHO LOOKS AT HIM.</p> <p>SONIC You won't regret this. <b>221-08</b></p> <p><b>SCENE 44</b> - MCS - TOM LOOKS RFG AT O.S. SONIC.</p> <p>TOM Oh, I'm pretty sure I will. <b>223-14</b></p> <p><b>SCENE 45</b> - INT. ROADHOUSE - A SHORT TIME LATER - FS - LOW ANGLE - TOM AND SONIC LINE DANCE WITH A GROUP OF ROADHOUSE PATRONS. A SIGN ON THE WALL READS:  WELCOME TO THE PIT</p>	<p>653.</p> <p>654.</p> <p>655.</p>	<p>213.11</p> <p>217.15</p> <p>/221.9</p>	<p>217.1/</p> <p>221.5/</p> <p>223.14/</p>	<p>3.6</p> <p>3.6</p> <p>2.5</p>	<p>SONIC TO TOM) (gasping) What? You're gonna bucket-list with me? (bucket-list : note that Sonic has created a verb out of 'bucket list', meaning, 'do the items on my bucket list')</p> <p>TOM TO SONIC, THEN SONIC TO TOM) -Sure, why not? -You won't regret this.</p> <p>TOM TO SONIC) I'm pretty sure I will. (will : i.e., 'will regret this') (said dryly, implying that he suspects Sonic will cause trouble) (a montage follows in which we see Tom and Sonic indulging in various activities in the roadhouse - first, they line dance with some women, then they play a game of darts - Tom takes the first turn, scoring a bull's-eye, then Sonic takes his turn - he picks up the entire container of darts and throws them all in rapid succession - it is then revealed that he has completely missed the dartboard and instead hit the surrounding wall along with a tray of beer cans that their Waitress is carrying - beer sprays everywhere)</p>
4AB - (212)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 45 - (CONTINUED)</b></p> <p>GHOST HOUNDS (voice over) (singing) 'You've heard the...</p> <p>SONIC BUMPS INTO AN <b>ANGRY WOMAN</b> DANCING NEAR HIM.</p> <p>ANGRY WOMAN (overlapping) (drunkenly) (laughs) Yeahh!</p> <p>229-02</p> <p><b>SCENE 46 - INT. ROADHOUSE - A SHORT TIME LATER - MS - SONIC STANDS R AS TOM, L, TOSSES A DART LFG AT AN O.S. DARTBOARD.</b></p> <p>GHOST HOUNDS (voice over) (singing) '...rumors</p> <p>230-11</p> <p><b>SCENE 47 - CS - THE DART IS IN THE CENTER OF THE DARTBOARD.</b></p> <p>GHOST HOUNDS (voice over) (singing) 'I know...</p> <p>231-13</p> <p><b>SCENE 48 - MS - TOM WALKS L OUT OF FRAME TO GET THE DARTS AS SONIC, RFG, ROLLS UP HIS SLEEVES.</b></p> <p>GHOST HOUNDS (voice over) (singing) '...they're pretty bad</p> <p>236-05</p>		
		4AB - (213)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 49</b> - INT. ROADHOUSE - A SHORT TIME LATER - MCS - TOM STANDS L AS SONIC, STANDING R AND HOLDING A CUP FILLED WITH DARTS, LOOKS LFG AT THE O.S. DARTBOARD.</p> <p>GHOST HOUNDS (voice over) (singing) 'The only thing worse...</p> <p>SONIC THROWS DOZENS OF DARTS AT THE DARTBOARD.</p> <p style="text-align: right;"><b>240-12</b></p> <p><b>SCENE 50</b> - MCS - DOZENS OF DARTS ARE IMPALED INTO THE WALL AROUND THE DARTBOARD, BUT NONE OF THEM HAVE HIT THE DARTBOARD.</p> <p>GHOST HOUNDS (voice over) (singing) '...than the rumors are the cold, hard facts</p> <p>CAMERA PANS SLIGHTLY R TO REVEAL THE WAITRESS, WHO IS HOLDING A TRAY FILLED WITH BEER CANS. THE DARTS HAVE HIT THE BEER CANS, WHICH ARE NOW SPRAYING BEER INTO THE AIR.</p> <p style="text-align: right;"><b>244-13</b></p> <p><b>SCENE 51</b> - INT. ROADHOUSE - A SHORT TIME LATER - CS - SONIC'S HAND CROSSES AN ITEM OFF THE BUCKET LIST. THE ITEM READS:</p> <p style="padding-left: 40px;">compete in a sport</p> <p style="text-align: right;"><b>247-00</b></p> <p><b>SCENE 52</b> - INT. ROADHOUSE - A SHORT TIME LATER - MFS - HIGH ANGLE - SONIC STANDS BG BESIDE TOM, WHO SHOOTS A BASKETBALL FG AT A HOOP.</p> <p>GHOST HOUNDS (voice over) (singing) 'I ain't no angel</p> <p style="text-align: right;"><b>249-10</b></p>						
	656.	/244.14	247.0/	2.2	<p><b>NARRATIVE TITLE)</b> (of crossed-off activity) compete in a sport (note that Sonic is crossing this off his bucket list, having now competed in a dart game) (next, Tom and Sonic play the arcade basketball game of Pop-A-Shot - Tom throws a succession of balls and scores a basket each time - Tom then unwittingly picks up Sonic, who has rolled himself up into a ball, and Sonic lands neatly in the basket - Sonic then sits on the rim and wiggles his feet inside the basket so that he rapidly racks up points for himself)</p>	
4AB - (214)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 53</b> - MCS - THE BASKETBALL DROPS THROUGH THE HOOP.</p> <p>GHOST HOUNDS (voice over) (singing) 'But maybe you...</p> <p><b>251-11</b></p> <p><b>SCENE 54</b> - MCS - TOM LIFTS SONIC, WHO HAS ROLLED UP INTO A BALL, INTO FRAME.</p> <p>GHOST HOUNDS (voice over) (singing) '...like it like that</p> <p>HE SHOOTS SONIC FG TOWARD THE O.S. BASKET, THEN REACTS WITH SURPRISE.</p> <p><b>256-10</b></p> <p><b>SCENE 55</b> - MS - SONIC LANDS ON THE BASKET, THEN CURLS UP OUT OF THE BALL AND SITS ON THE RIM. HE KICKS HIS FEET INTO THE BASKET AT SUPERSPEED, DRIVING UP THE SCORE ON THE SCOREBOARD BEHIND HIM.</p> <p>GHOST HOUNDS (voice over) (continues singing "Bad News" under following scenes and dialogue)</p> <p>SONIC Ha-ha! New high score!</p> <p><b>262-09</b></p> <p><b>SCENE 56</b> - INT. ROADHOUSE - A SHORT TIME LATER - CS - SONIC'S HAND CROSSES AN ITEM OFF THE BUCKET LIST. THE ITEM READS:</p> <p>do a SLAM DUNK</p> <p><b>265-01</b></p>						
	656A	259.15	262.7/	2.8	SONIC TO TOM) New high score! (meaning he has now scored more points on this game than anyone previously) (Sonic crosses another item off his list)	
	657.	/262.11	265.1/	2.6	<b>NARRATIVE TITLE)</b> (of crossed-off activity) do a SLAM DUNK (SLAM DUNK : in basketball, a scoring shot in which a player jumps up and forces the ball down through the basket - note humor of Sonic referring to his unorthodox manner of sitting on the rim and scoring points in this manner) (later, Sonic rides the mechanical bull at the lowest speed level as Tom watches)	
4AB - (215)						



**"SONIC THE HEDGEHOG" R/4AB P/16**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 57</b> - INT. ROADHOUSE - NIGHT - FS - HIGH ANGLE - TOM, L, AND SONIC, R, LINE DANCE WITH THE PEOPLE ON THE DANCE FLOOR.</p> <p>SONIC (off) Yippee ki-yay!</p> <p>SONIC (laughing) Ah-hah!</p> <p><b>269-05</b></p> <p><b>SCENE 58</b> - MS - SONIC SPINS AROUND AMIDST THE DANCERS.</p> <p><b>271-05</b></p> <p><b>SCENE 59</b> - INT. ROADHOUSE - A SHORT TIME LATER - MS - TOM, RFG, WATCHES AS SONIC, BG, RIDES ON THE MECHANICAL BULL.</p> <p>SONIC Wait a second. Is this bull missing a head or does it have two butts?</p> <p><b>277-00</b></p> <p><b>SCENE 60</b> - MS - TOM, LOOKING LFG AT O.S. SONIC, MIMES YAWNING.</p> <p><b>280-02</b></p> <p><b>SCENE 61</b> - MS - SONIC RIDES THE MECHANICAL BULL, WHICH IS SPINNING AT A SLOW PACE.</p> <p>SONIC (chuckling) Ah-ha-ha, this is easy!</p> <p><b>283-08</b></p>						
	657A	272.3	277.0/	4.13	SONIC TO HIMSELF) Is this bull missing a head or does it have two butts? (butts : slang for, 'buttocks') (humorously referring to the fact that the mechanical bull is a motorized construction of a bull's torso only, lacking a head or tail)	
	658.	281.3	283.8/	2.5	SONIC TO TOM) This is easy. (meaning he is having no problem staying on the bull) (Tom takes a token out of his pocket and deposits it in the token machine to change the speed - Tom chooses the highest speed)	
4AB - (216)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 62</b> - MS - TOM NODS SARCASTICALLY LFG AT O.S. SONIC.</p> <p>TOM Okay.</p> <p>SONIC (off) Ah-ha!</p> <p>TOM HOLDS UP A TOKEN.</p> <p>285-15</p> <p><b>SCENE 63</b> - MCS - HIGH ANGLE - TOM (FACE OFF) PUTS THE COIN IN THE TOKEN MACHINE FOR THE MECHANICAL BULL. THE SPEEDS ON THE TOKEN MACHINE READ:</p> <p>DEADLY DESPERADO</p> <p>BUSTIN' BRONCO</p> <p>SHAKEN NOT STEERED</p> <p>SONIC (off) Yee-haw!</p> <p>TOM PRESSES THE "DEADLY DESPERADO" SPEED ON THE TOKEN MACHINE. THE ILLUMINATED SPEED CHANGES TO:</p> <p>DEADLY DESPERADO</p> <p>BUSTIN' BRONCO</p> <p>SHAKEN NOT STEERED</p> <p>288-10</p>	659.	287.10	288.10/	1.0	<p><b>NARRATIVE TITLE</b>) (of highest speed level) DEADLY DESPERADO (alliterated name for the highest speed on the mechanical bull - 'deadly' implies the most dangerous of the three speeds - a 'desperado' is a bold, reckless criminal or outlaw, especially in the early days of the American West) (the bull's bucking becomes more and more violent, and Sonic struggles to stay on)</p>
4AB - (217)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 64</b> - MS - THE MECHANICAL BULL STARTS TO SPIN AROUND AT A HIGH SPEED. SONIC IS FORCED TO HANG ON WITH ONE HAND.</p> <p>SONIC (sudden wobbly, panicked yells)</p> <p>292-02</p>						
<p><b>SCENE 65</b> - MS - TOM LOOKS LFG AT O.S. SONIC WITH AMUSEMENT.</p> <p>SONIC (off) I'm a cowboy, baby!</p> <p>TOM (overlapping) (laughs softly - continues under following scene)</p> <p>294-05</p>	659A	/292.3	294.5/	2.2	SONIC TO TOM) I'm a cowboy, baby! (baby : slang form of direct address) (Sonic finally gets thrown off - but seconds later, he leaps right back on the bull)	
<p><b>SCENE 66</b> - MS - TOM, RFG, WATCHES AS SONIC, BG, SPINS AROUND ON THE MECHANICAL BULL.</p> <p>SONIC Whahhhh!</p> <p>SONIC IS THROWN OFF THE MECHANICAL BULL AND FLIES L OUT OF FRAME.</p> <p>296-10</p>						
<p><b>SCENE 67</b> - MCS - TOM LOOKS RFG AT O.S. SONIC WITH CONCERN.</p> <p>298-01</p>						
<p><b>SCENE 68</b> - MS - PAST TOM, RFG, TO SONIC, WHO LEAPS BACK R ONTO THE MECHANICAL BULL. HE MAKES TWO "THUMBS-UP" GESTURES.</p> <p>SONIC I'm okay!</p> <p>301-10</p>	660.	299.0	301.9/	2.9	SONIC TO TOM) I'm okay. (Sonic then crosses another activity off his bucket list)	
						4AB - (218)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 69</b> - INT. ROADHOUSE - A SHORT TIME LATER - CS - SONIC'S HAND CROSSES AN ITEM OFF THE BUCKET LIST. THE ITEM READS:</p> <p>tame a wild animal</p> <p>303-13</p> <p><b>SCENE 70</b> - INT. ROADHOUSE - NIGHT - MFS - TOM AND SONIC LINE DANCE WITH THE ANGRY LADY AND THE OTHER DANCERS.</p> <p>ANGRY LADY (face obscured) (happily) Whoo!</p> <p>305-07</p> <p><b>SCENE 71</b> - MS - SONIC ACCIDENTALLY BUMPS AGAINST THE BUTTOCKS OF THE ANGRY LADY (FACE OFF).</p> <p>SONIC (laughing) Ha-ha-ho! Yooo-...</p> <p>308-10</p> <p><b>SCENE 72</b> - MCS - THE ANGRY LADY SPINS AROUND LFG TOWARD TOM, THINKING IT WAS TOM WHO HIT HER BUTTOCKS.</p> <p>SONIC (off) ...-oo!</p> <p>310-01</p> <p><b>SCENE 73</b> - MCS - THE ANGRY LADY LOOKS L AT TOM, WHO SWAYS HIS HAND HAPPILY.</p> <p>TOM (grinning obviously at woman) Whoo, ye-...</p> <p>311-09</p>	661.	<p>/301.13 303.13/ 2.0</p> <p><b>NARRATIVE TITLE)</b> (of crossed-off activity) tame a wild animal (note humor of Sonic considering the mechanical bull ride as the equivalent of a wild animal) (Tom and Sonic then do some more line dancing - the lady next to Tom backs into Sonic, his head grazing her buttocks - she then turns angrily to Tom, thinking he has groped her, and throws her drink in his face - moments later, Tom and Sonic are sitting at their table, Tom wiping his face with a napkin as Sonic laughs at him)</p>
4AB - (219)		

**"SONIC THE HEDGEHOG" R/4AB P/20**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 74</b> - MCS - THE ANGRY LADY GLARES LFG AT TOM.</p> <p>TOM (face obscured) ...-ah!</p> <p>312-12</p>						
<p><b>SCENE 75</b> - MCS - THE ANGRY LADY, R, GLARES L AT TOM.</p> <p>TOM Whoo!</p> <p>SHE FLINGS THE DRINK IN HER GLASS INTO TOM'S FACE.</p> <p>ANGRY LADY (growls)</p> <p>314-14</p>						
<p><b>SCENE 76</b> - INT. ROADHOUSE - A SHORT TIME LATER - MS - SONIC, SITTING R AT THE TABLE, POINTS L AT TOM, WHO SITS L. TOM WIPES THE DRINK OFF HIS FACE WITH A NAPKIN.</p> <p>SONIC (laughs)</p> <p>TOM (overlapping) Yeah, yeah, laugh it up.</p> <p>318-01</p>	662.	316.1	318.1/	2.0	TOM TO SONIC) Yeah, yeah, laugh it up. (laugh it up : i.e., 'laugh unconstrainedly')	
<p><b>SCENE 77</b> - MCS - SONIC GESTURES LFG AT O.S. TOM.</p> <p>SONIC (chuckling) Nice work, Rom-...</p> <p>320-07</p>	663.	318.7	320.7/	2.0	SONIC TO TOM) Nice work, Romeo. (Romeo : term for an attractive, passionate male seducer or lover, based on the hero of William Shakespeare's " <i>Romeo and Juliet</i> " who dies for love of Juliet - said sarcastically) (jokingly implying that Tom was trying to attract the woman who threw a drink in his face) (Tom mock-laughs in response)	
4AB - (220)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 78</b> - MS - PAST SONIC, RFG IN MCS, AND ACROSS THE TABLE TO TOM, WHO PICKS UP A BOTTLE OF BEER.</p> <p>SONIC ...-eo.</p> <p>TOM (mock laughs) I'm glad you're havin' a good time.</p> <p>COUNTRY SINGER (over jukebox) (overlapping) (low and indistinct singing - continues under following scenes and dialogue)</p> <p>SONIC I...</p> <p style="text-align: right;"><b>324-01</b></p> <p><b>SCENE 79</b> - MS - SONIC GESTURES LFG ACROSS THE TABLE AT TOM, WHO DRINKS FROM THE BOTTLE OF BEER. A <b>GIANT DRUNK JERK</b>, BG, LOOKS UP AT THEM.</p> <p>SONIC ...<u>am</u> having a good time. I'm having the best time. I mean, what could go wrong?</p> <p>THE GIANT DRUNK JERK WALKS UP BEHIND SONIC, FOLLOWED BY SOME OF HIS FRIENDS.</p> <p style="text-align: right;"><b>330-00</b></p> <p><b>SCENE 80</b> - MCS - PAST SONIC, RFG, AND ACROSS THE TABLE TO TOM, WHO LOOKS NERVOUSLY RFG AT THE O.S. GIANT DRUNK JERK.</p> <p style="text-align: right;"><b>332-09</b></p> <p><b>SCENE 81</b> - MS - TOM, SITTING LFG, AND SONIC, SITTING L, LOOK BG AT THE GIANT DRUNK JERK AND HIS FRIENDS.</p> <p>TOM (face obscured) Uh... (nervous chuckle)</p> <p style="text-align: right;"><b>334-15</b></p>	<p>664.</p> <p>665.</p>	<p>321.12</p> <p>325.10</p> <p>325.14</p>	<p>3.14</p> <p>4.2</p>	<p>TOM TO SONIC, THEN SONIC TO TOM) -I'm glad you're having a good time. -I <u>am</u> having a good time!</p> <p>SONIC TO TOM) I'm having the best time. I mean, what could go wrong? (Tom looks up to see three large brawlers approaching the table behind Sonic)</p>	<p>4AB - (221)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 82</b> - MCS - SONIC SITS R AS TOM, SITTING ON THE FAR SIDE OF THE TABLE, GESTURES RFG AT THE O.S. GIANT DRUNK JERK.</p> <p>TOM ...can we help you?</p> <p style="text-align: right;"><b>337-03</b></p>	666.	336.3 (over scene end)	338.3	2.0	TOM TO BRAWLERS) Can we help you? (the brawler in the middle, a Giant Drunk Jerk, responds)
<p><b>SCENE 83</b> - MS - PAST TOM AND SONIC, SITTING LFG, TO THE GIANT DRUNK JERK, WHO SHAKES HIS HEAD AT THEM.</p> <p>GIANT DRUNK JERK We don't like your kind around here.</p> <p>SONIC (face obscured) Our ki-...</p> <p style="text-align: right;"><b>341-14</b></p>	667.	338.11 (over scene end)	344.3/	5.8	GIANT DRUNK JERK TO TOM & SONIC, THEN SONIC TO GIANT DRUNK JERK) -We don't like your kind around here. -Our kind? What kind is that?
<p><b>SCENE 84</b> - MCS - HIGH ANGLE - PAST THE GIANT DRUNK JERK (FACE OFF), RFG, TO SONIC, WHO SITS AT THE TABLE AND GESTURES AT HIM.</p> <p>SONIC ...-nd? What kind is that?</p> <p style="text-align: right;"><b>344-03</b></p>					
<p><b>SCENE 85</b> - MCS - LOW ANGLE - THE GIANT DRUNK JERK, STANDING IN FRONT OF HIS FRIENDS, GLARES DOWN LFG AT O.S. SONIC.</p> <p>GIANT DRUNK JERK Hipsters.</p> <p style="text-align: right;"><b>349-02</b></p>	668.	347.10	349.2/	1.8	GIANT DRUNK JERK TO SONIC) Hipsters. (often pejorative slang for young people who are trendy, stylish, or progressive in an unconventional way - note humor of the brawlers thinking Tom and Sonic are hipsters - Tom, in appearance, is conservative and clean-cut, and Sonic, while bizarre-looking, in no way resembles a typical hipster)
4AB - (222)					

**"SONIC THE HEDGEHOG" R/4AB P/23**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 86</b> - MCS - LOW ANGLE - TOM SITS L AS SONIC, RFG, LOOKS ANGRILY RFG AT THE O.S. GIANT DRUNK JERK.</p> <p>SONIC (gasps) How dare you?</p> <p>TOM GESTURES AT THE O.S. GIANT DRUNK JERK.</p> <p>TOM Oh, hey, ya know what? We were just leaving anyway, (to Sonic) weren't...</p> <p><b>354-12</b></p>	668A	349.11	351.11	2.0	SONIC TO GIANT DRUNK JERK) (insulted) How dare you? (i.e., 'How do you dare to say such a thing to us?')	
<p><b>SCENE 87</b> - MCS - PAST TOM, SITTING LFG, AND SONIC, SITTING L, TO THE GIANT DRUNK JERK (FACE OFF), WHO STANDS BG.</p> <p>TOM ...we? (to Drunk Jerk) There's not, not a problem here.</p> <p>SONIC TURNS AND LOOKS AT TOM.</p> <p>SONIC (overlapping) (turning to Tom) No, no, no...it's okay.</p> <p><b>358-08</b></p>	670.	355.1	358.5/	3.4	TOM TO GIANT DRUNK JERK, THEN SONIC TO TOM) -There's not a problem here. -No, no, it's okay. (There's not a problem here : meaning that Tom and Sonic will leave to avoid any trouble) (it's okay : implying that they should stay)	
<p><b>SCENE 88</b> - MCS - LOW ANGLE - PAST SONIC, RFG, TO TOM, WHO LOOKS AT HIM.</p> <p>TOM (adamantly to Sonic) No, no, no, we're leaving.</p> <p><b>359-12</b></p>	671.	/358.9	359.12/	1.3	TOM TO SONIC) (adamantly) No, we're leaving.	
4AB - (223)						



"SONIC THE HEDGEHOG" R/4AB P/24

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 89</b> - MCS - PAST TOM, LFG, TO SONIC, WHO SITS L AND LOOKS AT HIM. THE GIANT DRUNK JERK STANDS BG WITH HIS FRIENDS.</p> <p>SONIC I know exactly how to handle this situation. (clears throat)</p> <p>SONIC PICKS UP AN EMPTY BOTTLE OF BEER OFF THE TABLE.</p> <p style="text-align: right;"><b>365-08</b></p>	672.	/360.0	364.12	4.12	<p>SONIC TO TOM) I know exactly how to handle this situation. (Sonic grabs an empty bottle and stands up on his stool, turning to the brawlers)</p>
<p><b>SCENE 90</b> - MCS - PAST THE GIANT DRUNK JERK, RFG, TO SONIC, WHO STANDS UP ON THE TABLE WITH THE BOTTLE OF BEER IN HIS HAND.</p> <p>SONIC (to Drunk Jerk) Pop quiz, hotshot.</p> <p style="text-align: right;"><b>368-01</b></p>	673.	365.12	367.14/	2.2	<p>SONIC TO GIANT DRUNK JERK) Pop quiz, hotshot. (see Title #98)</p>
<p><b>SCENE 91</b> - MCS - THE GIANT DRUNK JERK GLANCES AT HIS FRIENDS, THEN GLARES LFG AT O.S. SONIC.</p> <p>SONIC (off) You just picked a fight with a poorly disguised hedgehog...</p> <p style="text-align: right;"><b>371-11</b></p>	674.	/368.2	371.10/	3.8	<p>SONIC TO GIANT DRUNK JERK) You just picked a fight with a poorly disguised hedgehog... (poorly disguised hedgehog : referring to the fact that Sonic is now wearing clothes in an effort to make him look like a human boy)</p>
<p><b>SCENE 92</b> - MCS - PAST THE GIANT DRUNK JERK, RFG, TO SONIC, WHO FLIPS THE BEER BOTTLE BETWEEN HIS HANDS.</p> <p>SONIC ...who's seen way too many action movies.</p> <p>(threateningly) What do you do? What do you do? (grunts)</p> <p style="text-align: right;"><b>379-12</b></p>	675.	/371.14	375.0	3.2	<p>SONIC TO GIANT DRUNK JERK) ...who's seen way too many action movies.</p>
	676.	375.4	379.8/	4.4	<p>SONIC TO GIANT DRUNK JERK) What do you do? What do you do? (note that Sonic is now quoting the end of Howard Payne's line in "Speed", which reads in full: "Pop quiz, hotshot. There's a bomb on a bus. Once the bus goes fifty miles an hour, the bomb is armed. If it drops below fifty, it blows up. What do you do? What do you do?") (Sonic leaps up and lightly hits the Drunk Jerk on the head with the bottle, but it has no effect on him and the bottle remains intact)</p>
4AB - (224)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 93</b> - MCS - SONIC, LFG, LEAPS UP AND TAPS THE GIANT DRUNK JERK LIGHTLY ON THE FOREHEAD WITH THE BOTTLE OF BEER.</p> <p>GIANT DRUNK JERK (growls softly)</p> <p>SONIC (face obscured) Huh.</p> <p style="text-align: right;"><b>382-00</b></p>					
<p><b>SCENE 94</b> - MCS - PAST THE GIANT DRUNK JERK, RFG, TO SONIC, WHO LOOKS AT THE BOTTLE WITH CONFUSION.</p> <p>SONIC Uh, am I crazy? It's supposed to break, right? (quick chuckle)</p> <p style="text-align: right;"><b>384-15</b></p>	677.	/382.1	384.15/	2.14	<p>SONIC TO GIANT DRUNK JERK) Am I crazy? It's supposed to break, right? (It : The bottle) (Sonic repeatedly and rapidly taps the bottle on the Drunk Jerk's head - the Drunk Jerk does not flinch and the bottle does not break)</p>
<p><b>SCENE 95</b> - MCS - SONIC, LFG, RAISES THE BOTTLE TOWARD THE GIANT DRUNK JERK AND TAPS HIS FOREHEAD SEVERAL TIMES.</p> <p>SONIC (face obscured) (tapping him) Dink. Dink, dink.</p> <p>GIANT DRUNK JERK (overlapping) (breathes angrily - continues under following scenes and dialogue)</p> <p>THE BOTTLE DOES NOT BREAK.</p> <p style="text-align: right;"><b>388-11</b></p>					
<p><b>SCENE 96</b> - MCS - TOM SHAKES HIS HEAD WITH ALARM.</p> <p>SONIC (off) Break, please. Break...</p> <p style="text-align: right;"><b>390-01</b></p>	678.	/388.12	391.12/	3.0	<p>SONIC TO BOTTLE, THEN TO GIANT DRUNK JERK) Break, please. Break, please. Break this bottle, please. (Tom steps up behind Sonic and tries to restrain him)</p>
					4AB - (225)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 97</b> - MCS - SONIC'S HAND, REACHING IN FROM L, REPEATEDLY TAPS THE BOTTLE OF BEER AGAINST THE GIANT DRUNK JERK'S FOREHEAD.</p> <p>SONIC (face off) ...please. Break this bottle...</p> <p><b>391-12</b></p>					
<p><b>SCENE 98</b> - MS - PAST THE GIANT DRUNK JERK, RFG, TO SONIC, WHO CONTINUES TO TAP THE BOTTLE AGAINST HIS FOREHEAD.</p> <p>SONIC ...please. (rapidly hitting him) Please, please, please, please, please, please.</p> <p>TOM STANDS UP AND STEPS TOWARD SONIC.</p> <p>TOM (overlapping) Uhh, Sonic?</p> <p><b>394-02</b></p>	679.	392.2	394.2/	2.0	TOM TO SONIC) Uh, Sonic? (the Drunk Jerk winds his arm back, preparing to punch Sonic - Sonic says "Uh-oh" and ducks out of the way, and the Drunk Jerk's fist hits Tom full in the face - Tom falls back against another bar patron, knocking that patron against a group of several other patrons - this causes everyone in the bar to start punching each other, and a huge brawl ensues)
<p><b>SCENE 99</b> - MCS - THE GIANT DRUNK JERK PULLS BACK HIS HAND TO PUNCH O.S. SONIC.</p> <p>GIANT DRUNK JERK (attack growl - continues under following scene and dialogue)</p> <p><b>395-10</b></p>					
<p><b>SCENE 100</b> - MCS - SONIC, LOOKING IN FRONT OF TOM, LOOKS FG AT THE O.S. GIANT DRUNK JERK WITH ALARM.</p> <p>SONIC Uh-oh!</p> <p>SONIC DUCKS DOWN OUT OF FRAME. THE GIANT DRUNK JERK'S FIST ENTERS RFG AND HITS TOM IN THE FACE.</p> <p><b>397-00</b></p>					
4AB - (226)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 101</b> - MS - TOM IS KNOCKED BG AWAY FROM THE GIANT DRUNK JERK, RFG.</p> <p>GIANT DRUNK JERK (vicious grunt)</p> <p>TOM (overlapping) (groans)</p> <p>TOM STAGGERS L, CAMERA PANNING WITH HIM AS HE CRASHES INTO A GROUP OF BAR PATRONS, INCLUDING <b>ANGRY PATRON #1</b> AND A <b>PUNCHED MAN</b>.</p> <p>BAR PATRONS (rising rowdy chatter - continues under following scenes and dialogue)</p> <p>THE PUNCHED MAN STAGGERS INTO ANGRY PATRON #1, KNOCKING HIS BOTTLE OF BEER OUT OF HIS HAND.</p> <p>ANGRY PATRON #1 Uh...hey!</p> <p>PUNCHED MAN (face obscured) (overlapping) Whoa-ao!</p> <p>THE O.S. BOTTLE OF BEER SHATTERS ON THE FLOOR.</p> <p>400-10</p> <p><b>SCENE 102</b> - MS - ANGRY PATRON #1 PUNCHES THE PUNCHED MAN IN THE FACE.</p> <p>PUNCHED MAN (pained grunts)</p> <p>403-01</p>		
		4AB - (227)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 103</b> - MCS - A <b>CHARGING MAN</b> ENTERS LFG AND TOM PUNCHES HIM.</p> <p>CHARGING MAN (grunts)</p> <p>THE CHARGING MAN IN KNOCKED LFG OUT OF FRAME. A <b>SWINGING MAN</b> ENTERS BG, THEN PUNCHES AT TOM. TOM PUNCHES THE SWINGING MAN IN THE STOMACH.</p> <p>TOM (grunts)</p> <p>SWINGING MAN (overlapping) (grunts)</p> <p>A CHAIR ENTERS L AND HITS TOM AND THE SWINGING MAN ON THEIR HEADS. THE CHAIR SHATTERS.</p> <p>408-08</p>		
<p><b>SCENE 104</b> - MCS - TOM STEPS R, CAMERA PANNING SLIGHTLY WITH HIM. HE STOPS IN THE MIDDLE OF A CROWD OF FIGHTING PATRONS.</p> <p>FIGHTING PATRONS (overlapping grunts and groans - continues under following scenes and dialogue)</p> <p>SONIC (off) (chuckling) Oh-ho-ho-ho-ho!</p> <p>TOM LOOKS RFG AT O.S. SONIC.</p> <p>412-10</p>		
<p><b>SCENE 105</b> - MFS - LOW ANGLE - TOM, L, AND SONIC, R, STAND BACK-TO-BACK IN THE CROWD OF FIGHTING PATRONS. THEY BOTH HAVE THEIR FISTS RAISED.</p> <p>TOM (to Sonic) Nice goin'!</p> <p>414-05</p>	680.	/412.11 414.3/ 1.8 TOM TO SONIC) Nice going! (colloquial compliment on a particular action - note that this is said sarcastically, but Sonic misinterprets it as a compliment)
		4AB - (228)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 106</b> - MCS - SONIC, FG, GLANCES BG OVER HIS SHOULDER AT TOM (FACE OFF).</p> <p>SONIC Thanks! It's awesome, right?</p> <p>SONIC GESTURES FG AT THE O.S. FIGHTING PATRONS.</p> <p>SONIC (cont'd) All right, who's next? Who wants some?</p> <p style="text-align: right;"><b>419-03</b></p>	681.	/414.7	419.3/	4.12	SONIC TO TOM, THEN TO CROWD) Thanks! It's awesome right? All right, who's next? Who wants some? (awesome : slang for, 'terrific') (Who wants some : colloquial taunt during a fight - i.e., 'Who wants me to hit them') (Sonic eagerly bounces around, eager to participate in the fight)
<p><b>SCENE 107</b> - FS - LOW ANGLE - TOM GRABS A FIGHTING PATRON AND THROWS HIM L AWAY FROM SONIC.</p> <p>SONIC Who...</p> <p style="text-align: right;"><b>420-08</b></p>	682.	419.11	421.15/ (over scene end)	2.4	SONIC TO CROWD) Who do I get to beat up?
<p><b>SCENE 108</b> - MS - THE GIANT DRUNK JERK ENTERS LFG, THEN PUNCHES TOM AND KNOCKS HIM BG.</p> <p>SONIC (off) ...do I get to beat up?</p> <p>TOM (overlapping) (groans getting hit)</p> <p style="text-align: right;"><b>421-15</b></p>					
<p><b>SCENE 109</b> - MS - LOW ANGLE - SONIC LOOKS AROUND FG FOR HIS WAITRESS. TOM, BG, IS GRABBED BY SEVERAL FIGHTING PATRONS, WHO START TO FIGHT WITH HIM.</p> <p>SONIC Hey, has anybody seen my waitress? Still waitin' on those buffalo wings!</p> <p style="text-align: right;"><b>429-06</b></p>	683.	423.5	429.5/	6.0	SONIC TO CROWD) Has anybody seen my waitress? I'm still waiting on those buffalo wings. (waiting on : waiting for') (buffalo wings : see Title #630) (Sonic turns to see the Giant Drunk Jerk standing in front of him, flexing his fists)
4AB - (229)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 110</b> - MS - LOW ANGLE - PAST SONIC, LFG IN MCS, TO THE GIANT DRUNK JERK, WHO CRACKS HIS KNUCKLES.</p> <p>GIANT DRUNK JERK (threatening growl)</p> <p>431-02</p>						
<p><b>SCENE 111</b> - MS - PAST THE GIANT DRUNK JERK (LEGS), FG, TO SONIC, WHO CHARGES TO HIM.</p> <p>SONIC Why, you.</p> <p>SONIC LEAPS UP OUT OF FRAME.</p> <p>433-03</p>	684.	/431.3	433.3/	2.0	SONIC TO GIANT DRUNK JERK) Why, you. (colloquial expression of anger and intended vengeance) (Sonic leaps up and punches the Drunk Jerk all over his face and head, then somersaults to the floor behind him - the Drunk Jerk, unharmed by the attack, turns and charges at Sonic)	
<p><b>SCENE 112</b> - MCS - CAMERA TILTS UP AS SONIC PUNCHES THE GIANT DRUNK JERK AT SUPERSPEED, BUT IT HAS NO EFFECT.</p> <p>436-03</p>						
<p><b>SCENE 113</b> - MS - SONIC LEAPS FG OVER THE GIANT DRUNK JERK AND LANDS ON THE FLOOR, CAMERA TILTING DOWN. HE WALKS FG AWAY FROM THE GIANT DRUNK JERK.</p> <p>SONIC (chuckling) Ha-ha-haa!</p> <p>SONIC STOPS AND BLOWS ON HIS FISTS.</p> <p>SONIC (cont'd) (exhales sharply on each fist)</p> <p>440-12</p>						
<p><b>SCENE 114</b> - MCS - CAMERA DOLLIES IN AS THE GIANT DRUNK JERK SPINS FG, THEN GLARES RFG AT O.S. SONIC.</p> <p>GIANT DRUNK JERK (angry growls)</p> <p>444-11</p>						
						4AB - (230)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 115</b> - MS - HIGH ANGLE - SONIC SPINS AND LOOKS LFG AT THE O.S. GIANT DRUNK JERK.</p> <p>SONIC (turning to Drunk Jerk) Uh-oh.</p> <p style="text-align: right;"><b>446-04</b></p>						
<p><b>SCENE 116</b> - MCS - LOW ANGLE - THE GIANT DRUNK JERK CHARGES FG AT O.S. SONIC, CAMERA DOLLYING BACK.</p> <p>GIANT DRUNK JERK (long attack growl - continues under following scene)</p> <p style="text-align: right;"><b>449-02</b></p>						
<p><b>SCENE 117</b> - MCS - HIGH ANGLE - THE GIANT DRUNK JERK LUNGES BG TOWARD SONIC, CAMERA DOLLYING IN. TIME SLOWS TO A CRAWL AS WE SHIFT INTO SONIC'S SUPERSONIC PERSPECTIVE. IN THIS PERSPECTIVE EVERYONE BUT SONIC MOVES AT SUPER-SLOW SPEED.</p> <p>SONIC Really?</p> <p style="text-align: right;"><b>451-08</b></p>	684A	450.7	451.8/	1.1	SONIC TO GIANT DRUNK JERK) (amused) Really? (i.e., 'Are you really going to attack me?' - implying that the Drunk Jerk's chances of harming Sonic are minimal) (time then slows to a crawl as we shift into Sonic's "supersonic" perspective - he takes advantage of his speed to run around and pull pranks on everyone - first, he protects Tom from the other two brawlers by sliding him away from them and over to the bar - he then squirts ketchup over some patrons, wraps toilet paper around another, and twists a long string of decorative flags in and around the legs of everyone in the room, attaching the end of it to a ceiling fan - lastly, he grabs a bear-head trophy off the wall, and shoves it over the Drunk Jerk's head, then darts back to his original position, preparing for the Jerk's charge - the scene shifts back into normal time speed, and the ceiling fan yanks on the string of flags so that everyone --except Tom--gets tripped up and falls to the floor)	
<p><b>SCENE 118</b> - MCS - <b>SONIC'S SUPERSONIC PERSPECTIVE SEQUENCE BEGINS</b> - THE GIANT DRUNK JERK LUNGES FG AT O.S. SONIC.</p> <p style="text-align: right;"><b>453-15</b></p>						
<p><b>SCENE 119</b> - MCS - PAST THE GIANT DRUNK JERK (FACE OFF), FG, TO SONIC, WHO PEERS AT HIM. SONIC SUPERSPEEDS L OUT OF FRAME, LEAVING BEHIND HIS CLOTHES.</p> <p style="text-align: right;"><b>457-01</b></p>						
						4AB - (231)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 120</b> - MS - SONIC RUNS L PAST THE FIGHTING BAR PATRONS (FACES OFF), CAMERA DOLLYING L AND IN WITH HIM. GLASS FROM SHATTERING BEER BOTTLES MOVES SLOWLY THROUGH THE AIR.</p> <p>X AMBASSADORS (voice over) (singing) 'My feet go boom, boom, boom Boom, boom, boom, boom, boom, boom My heart beats boom, boom...</p> <p>SONIC RUNS L OUT OF FRAME.</p> <p><b>472-12</b></p>		
<p><b>SCENE 121</b> - MS - SONIC SLIDES L NEXT TO A MAN FALLING TO THE FLOOR, THEN SNAPS A SELFIE OF THEM.</p> <p>X AMBASSADORS (voice over) (singing) '...boom Boom, boom, boom, boom, boom, boom High speed, go zoom, zoom, zoom</p> <p>SONIC RUNS RFG OUT OF FRAME.</p> <p><b>480-02</b></p>		
<p><b>SCENE 122</b> - MCS - SONIC RUNS L PAST FIGHTING PATRONS, CAMERA DOLLYING WITH HIM. A FLYING BOOT HITS HIM IN THE HEAD.</p> <p>X AMBASSADORS (voice over) (singing) 'Zoom, zoom, zoom, zoom, zoom, zoom My feet go boom, boom, boom</p> <p><b>487-05</b></p>		
<p><b>SCENE 123</b> - MS - SONIC'S POV - CAMERA DOLLIES IN ON TOM, WHO IS BEING ATTACKED BY TWO BRAWLERS.</p> <p>X AMBASSADORS (voice over) (singing) 'Walkin' away from you</p> <p><b>490-15</b></p>		
<p><b>SCENE 124</b> - MS - SONIC RUNS LFG.</p> <p><b>493-04</b></p>		
		4AB - (232)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 125</b> - MS - SONIC LEAPS ONTO A BAR STOOL BESIDE A POOL TABLE, CAMERA TILTING UP.</p> <p>X AMBASSADORS (voice over) (singing) 'That's what I'm gonna do</p> <p>HE LEAPS L INTO THE AIR.</p> <p style="text-align: right;"><b>497-00</b></p>		
<p><b>SCENE 126</b> - MCS - SONIC LEAPS R PAST TOM ONTO <b>BRAWLER #1</b>, CAMERA PANNING WITH HIM. HE PULLS BRAWLER #1'S BEANIE WOOL CAP DOWN OVER THE BRAWLER'S EYES. SONIC LEAPS L PAST TOM TO <b>BRAWLER #2</b>, CAMERA DOLLYING WITH HIM.</p> <p>X AMBASSADORS (voice over) (singing) 'I got the same old shoes with a new atti-...</p> <p>CAMERA TILTS UP AS SONIC PULLS THE UNDERWEAR OVER BRAWLER #2 UP TO AN EAGLE-SHAPED LIGHT FIXTURE, GIVING THE BRAWLER A WEDGIE.</p> <p style="text-align: right;"><b>506-13</b></p>		
<p><b>SCENE 127</b> - FS - HIGH ANGLE - SONIC FLIPS BG ONTO A TABLE.</p> <p>X AMBASSADORS (voice over) (singing) '...-tude Why would I sing...</p> <p style="text-align: right;"><b>509-10</b></p>		
<p><b>SCENE 128</b> - MCS - SONIC LEAPS L INTO THE AIR AND STARTS TO PUSH TOM AWAY FROM THE BRAWLERS, CAMERA DOLLYING WITH HIM.</p> <p>X AMBASSADORS (voice over) (singing) '...the blues I...</p> <p style="text-align: right;"><b>511-07</b></p>		
		4AB - (233)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 129</b> - MS - CAMERA DOLLIES IN AS SONIC PUSHES TOM FG TO THE BAR.</p> <p>X AMBASSADORS (voice over) (singing) '...said, hey, uh-huh, you can't stop me</p> <p>SONIC RUNS LFG DOWN THE BAR, CAMERA DOLLYING BACK WITH HIM.</p> <p>X AMBASSADORS (voice over) (singing) (cont'd) ' 'Cause my pain, uh-huh, is gasoline, ooh</p> <p>CAMERA HOLDS AS SONIC STOPS BESIDE A WAITRESS, WHO HAS BEEN HIT DURING THE FIGHT. HER TRAY, WHICH HAD HOT DOGS AND KETCHUP ON IT, HAS FLOWN INTO THE AIR. SONIC GRABS THE HOT DOGS OUT OF THE AIR AND EATS THEM ALL.</p> <p>SONIC (overlapping) (eats hot dogs, then belches)</p> <p>CAMERA DOLLIES IN SLIGHTLY AS SONIC GRABS BOTTLES OF KETCHUP AND MUSTARD AND LEAPS R OUT OF FRAME.</p> <p><b>524-07</b></p> <p><b>SCENE 130</b> - MS - CAMERA TILTS UP AS SONIC SQUIRTS KETCHUP AND MUSTARD ONTO THE FACES OF SOME FIGHTING PATRONS.</p> <p>X AMBASSADORS (voice over) (singing) 'I can't wait, no, for nobody</p> <p><b>531-07</b></p> <p><b>SCENE 131</b> - MFS - CAMERA DOLLIES IN AS SONIC MOVES AROUND TWO MORE FIGHTERS AT SUPERSPEED, WRAPPING BOTH OF THEM IN TOILET PAPER.</p> <p>X AMBASSADORS (voice over) (singing) 'If you break my heart It's one, two, three Boom...</p> <p><b>538-00</b></p>		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 132</b> - MFS - SONIC (FACE OFF) ENTERS R AND PULLS A LONG STRING OF DECORATIVE FLAGS BETWEEN THE LEGS OF THE FIGHTERS.</p> <p>X AMBASSADORS (voice over) (singing) '...boom, boom</p> <p>543-12</p>		
<p><b>SCENE 133</b> - MS - SONIC LEAPS UP, WRAPPING THE STRING OF FLAGS AROUND MORE FIGHTERS.</p> <p>546-03</p>		
<p><b>SCENE 134</b> - MCS - SONIC (LEGS) RUNS L ACROSS THE CEILING, CAMERA DOLLYING WITH HIM.</p> <p>548-01</p>		
<p><b>SCENE 135</b> - MFS - SONIC RUNS L ACROSS THE CEILING, PULLING THE STRING OF FLAGS BEHIND HIM, CAMERA DOLLYING WITH HIM.</p> <p>550-11</p>		
<p><b>SCENE 136</b> - MFS - CAMERA DOLLIES BACK AND SPINS L AS SONIC LEAPS INTO THE AIR WRAPPING THE STRING OF FLAGS AROUND A CEILING FAN.</p> <p>X AMBASSADORS (voice over) (singing) 'Hold on I'm going...</p> <p>556-05</p>		
<p><b>SCENE 137</b> - MFS - HIGH ANGLE - SONIC RUNS R ACROSS A WALL.</p> <p>X AMBASSADORS (voice over) (singing) '...going, going, going, gone 'Cause a big...</p> <p>560-08</p>		
		4AB - (235)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 138</b> - MS - SONIC RUNS L ACROSS THE WALL, CAMERA DOLLYING IN.</p> <p>X AMBASSADORS (voice over) (singing) '...storm is coming, coming, com-...</p> <p>563-12</p>		
<p><b>SCENE 139</b> - MFS - SONIC GRABS A BEAR-HEAD HUNTING TROPHY OFF THE WALL AND RUNS FG ACROSS THE BAR, CAMERA DOLLYING BACK TO REVEAL THE GIANT DRUNK JERK.</p> <p>X AMBASSADORS (voice over) (singing) '...-ing, coming on Hold on, I'm going, going, going, going, gone</p> <p>CAMERA HOLDS AS SONIC STICKS THE BEAR-HEAD OVER THE GIANT DRUNK JERK'S HEAD. SONIC THEN LEAPS FG OUT OF FRAME.</p> <p>572-13</p>		
<p><b>SCENE 140</b> - MS - LOW ANGLE - SONIC LEAPS BACK INTO HIS CLOTHES, THEN SUPERSPEEDS R OUT OF FRAME.</p> <p>X AMBASSADORS (voice over) (singing) "Cause a big storm is coming, coming, coming...</p> <p>577-03</p>		
<p><b>SCENE 141</b> - MCS - HIGH ANGLE - SONIC ENTERS L AND GRABS A TABLECLOTH OFF A TABLE.</p> <p>X AMBASSADORS (voice over) (singing) '...coming on</p> <p>578-14</p>		
		4AB - (236)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 142</b> - MS - HIGH ANGLE - SONIC DROPS TO THE FLOOR, HOLDING UP THE TABLECLOTH LIKE A MATADOR.</p> <p>X AMBASSADORS (voice over) (singing) 'Coming, coming, coming, coming--'</p> <p><b>SONIC'S SUPERSONIC PERSPECTIVE SEQUENCE ENDS.</b></p> <p>581-13</p> <p><b>SCENE 143</b> - MCS - LOW ANGLE - THE CEILING FANS SPINS AT NORMAL SPEED, TWISTING THE STRING OF FLAGS AROUND IT.</p> <p>BAR PATRONS (off) (chaotic chatter and fighting grunts - continues under following scenes and dialogue)</p> <p>583-13</p> <p><b>SCENE 144</b> - MS - THE STRING OF FLAGS JERKS A LINE OF FIGHTERS TO THE FLOOR.</p> <p>585-03</p> <p><b>SCENE 145</b> - MS - TWO BODYSLAMMING WOMEN ARE PULLED TO THE FLOOR.</p> <p>BODYSLAMMING WOMEN (overlapping grunts)</p> <p>586-08</p> <p><b>SCENE 146</b> - MS - BRAWLER #2 PUNCHES BRAWLER #1 IN THE FACE.</p> <p>BRAWLER #1 (grunts)</p> <p>587-02</p> <p><b>SCENE 147</b> - MS - THE UNDERWEAR PULLS THE EAGLE LIGHT FIXTURE OFF THE CEILING.</p> <p>587-15</p>		
4AB - (237)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 148</b> - MS - LOW ANGLE - THE EAGLE LIGHT FIXTURE HITS BRAWLER #2 IN THE BUTTOCKS.</p> <p>BRAWLER #2 Aghh!</p> <p>589-01</p>					
<p><b>SCENE 149</b> - MCS - SONIC HOLDS THE TABLECLOTH UP IN FRONT OF THE GIANT DRUNK JERK.</p> <p>GIANT DRUNK JERK (masked with bear head) (overlapping) (attack yell - continues under following scenes and dialogue)</p> <p>589-13</p>					
<p><b>SCENE 150</b> - MS - LOW ANGLE - PAST SONIC, FG, TO THE GIANT DRUNK JERK, WHO CHARGES FG. SONIC SWINGS THE TABLECLOTH AS THE GIANT DRUNK JERK RUNS PAST HIM.</p> <p>SONIC Olé!</p> <p>591-08</p>	685. ITAL	590.8 (over scene end)	592.0/ 1.8	SONIC TO GIANT DRUNK JERK) Olé!	(Spanish interjection associated with bullfighting - note that Sonic is waving a tablecloth at the Drunk Jerk in the manner of a matador) (the Drunk Jerk, charging blindly at Sonic, goes running right past him and smashes through a window - at the bar, Tom is disconcerted by his new position, and he looks around at all the fallen patrons in confusion - Sonic then appears on the bar beside Tom)
<p><b>SCENE 151</b> - FS - THE GIANT DRUNK JERK RUNS BG TOWARD A WINDOW, CAMERA DOLLYING IN.</p> <p>592-00</p>					
<p><b>SCENE 152</b> - EXT. ROADHOUSE - NIGHT - FS - THE GIANT DRUNK JERK SMASHES THROUGH THE WINDOW AND CRASHES DOWN ON THE PORCH, CAMERA TILTING DOWN.</p> <p>GIANT DRUNK JERK (groans hitting porch)</p> <p>594-08</p>					
4AB - (238)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 153</b> - INT. ROADHOUSE - NIGHT - MS - CAMERA DOLLIES IN ON TOM, WHO LOOKS AROUND WITH SURPRISE. MORE FIGHTERS, BG ARE PULLED TO THE FLOOR, BUT HE REMAINS STANDING.</p> <p>TOM (dismayed breaths - continues under following scenes and dialogue)</p> <p>597-07</p> <p><b>SCENE 154</b> - MCS - TOM SLOWLY TURNS FG AND LOOKS AROUND THE BAR.</p> <p>601-15</p> <p><b>SCENE 155</b> - MFS - TOM, BG, LOOKS FG AT THE PATRONS, LYING FG ON THE FLOOR. A <b>TOILET-PAPERED PATRON</b>, WRAPPED COMPLETELY IN TOILET PAPER, ENTERS L AND STAGGERS R ACROSS THE ROOM.</p> <p>TOILET-PAPERED PATRON (muffled mumbles - continues under following scene)</p> <p>609-04</p> <p><b>SCENE 156</b> - MS - CAMERA DOLLIES IN AS TOM, RFG, TURNS AND LOOKS AT THE TOILET-PAPERED PATRON, WHO STUMBLES.</p> <p>TOILET-PAPERED PATRON (grunts)</p> <p>THE TOILET-PAPERED PATRON FALLS OUT OF FRAME TO THE FLOOR. SONIC ENTERS RFG, THEN STOPS R ON THE BAR BESIDE TOM.</p> <p>SONIC (inhales) So, should we get outta here?</p> <p>617-07</p>					
	686.	615.9 (over scene end)	619.11	4.2	SONIC TO TOM, THEN TOM TO SONIC) -So, should we get out of here? -Yeah, time to go. (go : leave) (Tom and Sonic burst out the front door and leap over the fallen body of the Giant Drunk Jerk - they run through the parking lot past all the bewildered bikers, laughing giddily)
4AB - (239)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 157</b> - MS - SONIC STANDS R ON THE BAR AS TOM, L, NODS IN AGREEMENT.</p> <p>TOM Yeah, time to go.</p> <p>TOM HURRIES R OUT OF FRAME.</p> <p>620-07</p> <p><b>SCENE 158</b> - EXT. ROADHOUSE - NIGHT - NIGHT - MS - THE GIANT ANGRY DRUNK LIES UNCONSCIOUS BG ON THE PORCH. TOM AND SONIC ENTER BG THROUGH THE DOORWAY AND RUN FG ACROSS THE PORCH. CAMERA DOLLIES BACK AND R AS THEY LEAP OVER THE TOILET-PAPERED PATRON.</p> <p>TOM (grunts) Ooh!</p> <p>TOM'S FACE TIPS IN AND OUT AS HE AND SONIC RUN FG PAST SOME BIKERS AROUND THE FRONT OF THE ROADHOUSE.</p> <p>BIKERS (rising angry chatter - continues under following scenes and dialogue)</p> <p>SONIC (laughing) Ohhhh!</p> <p>TOM (face off) (overlapping) (pants and chuckles)</p> <p>SONIC (overlapping) That was amazing!</p> <p>GIANT DRUNK JERK (masked with bear head) (overlapping) (groans)</p>						
	687.	621.3	624.11	3.8	SONIC TO TOM) That was amazing!	
						4AB - (240)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 158 - (CONTINUED)</b>  SONIC (overlapping) Oh, wait a second. Did we even pay our tab? It doesn't matter!  TOM (face off) (overlapping) (laughs)  SONIC (overlapping) Oh, watch this, watch this.  <b>630-09</b>  <b>SCENE 159 - FS - TOM AND SONIC RUN TOWARD THE PICKUP TRUCK, WHICH IS PARKED FG.</b>  SONIC I always wanted to do this.  SCENE CHANGES TO SLOW MOTION AS SONIC LEAPS ONTO THE HOOD AND SLIDES FG ACROSS IT.  SONIC (cont'd) (quick breath and low grunt)  SCENE CHANGES TO REGULAR MOTION AS SONIC SWINGS HIMSELF L INTO THE PASSENGER SEAT, CAMERA PANNING SLIGHTLY WITH HIM. TOM SITS DOWN IN THE DRIVER'S SEAT.  SONIC (cont'd) (laughing) Oo-hoo-hoo-hoooo!  <b>637-14</b>  <b>SCENE 160 - MCS - A BOUNCER STANDING IN THE MIDDLE OF THE BIKERS, GESTURES RFG AT THE O.S. PICKUP TRUCK.</b>  BOUNCER Get 'em!  <b>638-15</b>	687A  					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 161</b> - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO SITS IN FRONT OF SONIC AND STARTS THE ENGINE. SONIC WAVES MOCKINGLY LFG AT THE O.S. BIKERS.</p> <p>SONIC (to Bikers) See ya, suck-...</p> <p>TOM STARTS TO BACK THE PICKUP TRUCK R. <b>640-09</b></p> <p><b>SCENE 162</b> - FS - A HUGE THRONG OF ANGRY BIKERS CHARGES FG AT THE O.S. PICKUP TRUCK.</p> <p>SONIC ...-ers! <b>642-05</b></p> <p><b>SCENE 163</b> - FS - THE PICKUP TRUCK BACKS BG PAST THE GAS PUMPS, CAMERA DOLLYING IN.</p> <p>SONIC (face obscured) (to Tom) I can't say for sure, but I think they liked me. <b>647-03</b></p> <p><b>SCENE 164</b> - FS - CAMERA DOLLIES IN AS THE PICKUP TRUCK TURNS ONTO THE HIGHWAY AND SPEEDS LFG AWAY FROM THE ROADHOUSE. A SIGN READS:</p> <p>JF's <b>GAS</b> DIESEL</p> <p>ANGRY MALE BIKER (face obscured) Come on! Don't let 'em get away!</p> <p>CAMERA CONTINUES TO DOLLY IN AND L, OFF THE PICKUP TRUCK, AS THE BIKERS AND BAR PATRONS RUN R TO THE HIGHWAY.</p> <p>BIKERS &amp; BAR PATRONS (low disgruntled chatter) <b>654-02</b></p>	690.	639.4 (over scene end)	642.4/ 3.0	SONIC TO BIKERS) (shouting out window) See ya, suckers! (See ya : i.e., 'I'll see you later' - a colloquial farewell) (suckers : slang for, 'fools' - 'gullible or easily deceived people') (Tom backs out of the gas station rapidly)	
	690A	642.10	647.2/ 4.8	SONIC TO TOM) I can't say for sure, but I think they liked me. (they : referring to the Giant Drunk Jerk and Brawlers) (said jokingly)	
4AB - (242)					

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COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 165</b> - EXT. HIGHWAY - NIGHT - MCS - THROUGH THE WINDSHIELD TO SONIC, L, AND TOM, WHO DRIVES THE PICKUP TRUCK FG DOWN THE HIGHWAY.</p> <p>TOM (chuckling) Ha-ha-ha-haaa!</p> <p>SONIC (overlapping) Oh, yes!</p> <p>TOM Yeah!</p> <p>SONIC (overlapping) (chuckles) Yes!</p> <p>TOM Ouch!</p> <p style="text-align: right;"><b>659-08</b></p> <p><b>SCENE 166</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO LOOKS R AT O.S. TOM AND PLAYFULLY PUNCHES THE AIR.</p> <p>SONIC He got you pretty good.</p> <p>TOM (off) I'm...</p> <p style="text-align: right;"><b>661-08</b></p> <p><b>SCENE 167</b> - MCS - THROUGH THE WINDSHIELD TO TOM, WHO HOLDS HIS CHEEK AS HE DRIVES THE PICKUP TRUCK FG DOWN THE HIGHWAY.</p> <p>TOM ...all right. I've been hit harder.</p> <p>SONIC (off) Did you see how much...</p> <p style="text-align: right;"><b>664-10</b></p>	<p>691.</p> <p>692.</p> <p>693.</p> <p>694.</p>	<p>655.0</p> <p>658.7</p> <p>/659.12 (over scene end)</p> <p>663.12 (over scene ends)</p>	<p>657.10</p> <p>659.8/</p> <p>663.4</p> <p>671.4/ (over scene ends)</p>	<p>2.10</p> <p>1.1</p> <p>3.8</p> <p>7.8</p>	<p>SONIC TO TOM, THEN TOM TO SONIC) (both cheering) -Oh, yes! -Yeah! (Tom abruptly stops laughing and clutches his bruised cheek)</p> <p>TOM) (exclaiming) Ouch! (interjection of pain)</p> <p>SONIC TO TOM, THEN TOM TO SONIC) -He got you pretty good. -I'm all right. I've been hit harder. (He : referring to the Drunk Jerk) (got you : i.e., 'punched you') (good : hard)</p> <p>SONIC TO TOM) You see how much toilet paper I used? The next one in the bathroom will have nothing to wipe with! (how much toilet paper I used : referring to the toilet paper he used to wrap up some of the bar patrons) (wipe : i.e., 'wipe their buttocks')</p>	
4AB - (243)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 168</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO GESTURES R AT O.S. TOM.</p> <p>SONIC ...toilet paper I used?</p> <p>TOM (off) (overlapping) (chuckles - continues under following scene and dialogue)</p> <p>SONIC The next...</p> <p>666-09</p> <p><b>SCENE 169</b> - MCS - THROUGH THE PASSENGER WINDOW AND PAST SONIC, LFG, TO TOM, WHO DRIVES THE PICKUP TRUCK R DOWN THE HIGHWAY.</p> <p>SONIC (face obscured) ...person that goes into that...</p> <p>TOM (overlapping) (chuckling) Yeah.</p> <p>668-01</p> <p><b>SCENE 170</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO SITS L AND GESTURES AT TOM, SITTING R AND DRIVING THE PICKUP TRUCK FG.</p> <p>SONIC ...bathroom will have nothing to wipe with!</p> <p>TOM (overlapping) (chuckles)</p> <p>671-08</p>		
		4AB - (244)

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COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 171</b> - EXT. MOTEL - NIGHT - FS - CAMERA DOLLIES L ON THE PICKUP TRUCK, WHICH IS PARKED IN THE CROWDED PARKING LOT OF A MOTEL. A SIGN READS:</p> <p>MOTEL</p> <p>SONIC (voice over) The floors were sticky. The...</p> <p><b>674-09</b></p> <p><b>SCENE 172</b> - INT. MOTEL ROOM - NIGHT - MS - TOM (FACE OFF), RFG, TAKES ICE CUBES OUT OF A BUCKET AS SONIC, BG, JUMPS UP AND DOWN ON A BED.</p> <p>SONIC ...crowd was rough. And the odds were against us.</p> <p>CAMERA TILTS UP TO REVEAL TOM'S FACE. HE WRAPS THE ICE CUBES IN TWO TOWELS, THEN TURNS TOWARD SONIC.</p> <p>SONIC (cont'd) But there was no stopping Donut Lord and the Blue Blur.</p> <p>SONIC SITS DOWN ON THE SIDE OF THE BED.</p> <p>SONIC (cont'd) (inhales) Scratch another one (face obscured) off my list.</p> <p><b>686-12</b></p> <p><b>SCENE 173</b> - CS - HIGH ANGLE - SONIC (FACE OFF) CROSSES AN ITEM OFF HIS BUCKET LIST. THE ITEM READS:</p> <p>start a bar fight</p> <p><b>688-14</b></p>	<p>695.</p> <p>696.</p> <p>697.</p> <p>698.</p>	<p>672.12 (over scene end)</p> <p>676.2</p> <p>676.8</p> <p>683.8</p> <p>684.0</p> <p>686.8/</p> <p>/686.13</p> <p>688.14/</p>	<p>3.6</p> <p>7.0</p> <p>2.8</p> <p>2.1</p>	<p>SONIC TO TOM) The floors were sticky. The crowd was rough. (rough : rowdy - belligerent and dangerous) (it is a little later, and Tom and Sonic have now registered in a motel room - Sonic jumps up and down on his bed, recreating the bar brawl, as Tom fills towels with ice to make two ice packs)</p> <p>SONIC TO TOM) The odds were against us. But there was no stopping Donut Lord and the Blue Blur. (Donut Lord : see Title #88) (Blue Blur : alliterated nickname Sonic applies to himself because of his supersonic speed and the fact that he is blue in color)</p> <p>SONIC TO TOM) Scratch another one off my list. (Scratch : Cross out) (one : activity) (list : bucket list) (Sonic crosses another activity off his bucket list)</p> <p><b>NARRATIVE TITLE)</b> (of crossed-off activity) start a bar fight</p>	<p>4AB - (245)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 174</b> - MS - PAST SONIC, SITTING LFG ON HIS BED, TO TOM, WHO SITS DOWN ON THE OTHER BED.</p> <p>TOM (quick breath) You are a weird little dude. (exhales)</p> <p>692-07</p> <p><b>SCENE 175</b> - MS - TOM, RFG, HANDS ONE OF THE TOWELS TO SONIC.</p> <p>696-07</p> <p><b>SCENE 176</b> - MCS - TOM, SMILING LFG AT O.S. SONIC, HOLDS THE OTHER TOWEL FILLED WITH ICE AGAINST HIS CHEEK. HE GRIMACES WITH PAIN.</p> <p>TOM (groaning/sighing) Ohhh.</p> <p>700-01</p> <p><b>SCENE 177</b> - MCS - PAST TOM, RFG, TO SONIC, WHO HOLDS THE ICE PACK AGAINST HIS CHEEK.</p> <p>TOM (face obscured) (sighing more softly) Ohhh.</p> <p>SONIC (overlapping) Hm.</p> <p>703-04</p> <p><b>SCENE 178</b> - MCS - TOM PUSHES THE ICE PACK AGAINST HIS CHEEK.</p> <p>TOM Mm.</p> <p>706-00</p>	699.	689.7	692.7/	3.0	<p>TOM TO SONIC) You are a weird little dude. (dude : slang for, 'fellow') (Tom sits on the edge of his bed, putting one of the ice packs to his sore cheek and handing the other one to Sonic - Sonic imitates Tom, placing the ice pack against his own cheek and then repeating every grunt of relief that Tom utters)</p>
4AB - (246)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 179</b> - MCS - PAST TOM, RFG, TO SONIC, WHO HOLDS THE ICE PACK AGAINST HIS CHEEK, IMITATING TOM.</p> <p>SONIC Mm.</p> <p>707-09</p>						
<p><b>SCENE 180</b> - MCS - TOM, HOLDING THE ICE PACK AGAINST HIS CHEEK, LOOKS LFG AT O.S. SONIC.</p> <p>TOM Mm.</p> <p>709-07</p>						
<p><b>SCENE 181</b> - MCS - PAST TOM, RFG, TO SONIC, WHO PLAYFULLY RUBS THE ICE PACK AGAINST HIS CHEEK.</p> <p>SONIC Mm.</p> <p>710-13</p>						
<p><b>SCENE 182</b> - MCS - TOM LOOKS LFG AT O.S. SONIC, INDICATING HE SHOULD STOP IMITATING TOM.</p> <p>TOM Okay.</p> <p>712-05</p>	700.	/710.14	712.4/	1.6	TOM TO SONIC) Okay. (irritably implying that Sonic should stop imitating his every grunt)	
<p><b>SCENE 183</b> - MCS - PAST TOM, RFG, TO SONIC, WHO GESTURES EXCITEDLY AT HIM.</p> <p>SONIC So what are we gonna do now?</p> <p>714-05</p>	701.	/712.8	715.4 (over scene end)	2.12	SONIC TO TOM) So what are we gonna do now?	
						4AB - (247)



"SONIC THE HEDGEHOG" R/4AB P/48

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 184</b> - MCS - TOM SITS UP ON THE BED AND LOOKS LFG AT O.S. SONIC, THEN STARTS TO TAKE OFF HIS O.S. SHOES.</p> <p>TOM (inhales deeply) I'm gonna pass out watchin' T.V. I think you should, too.</p> <p>SONIC (off) But this is...</p> <p style="text-align: right;"><b>722-07</b></p> <p><b>SCENE 185</b> - MCS - PAST TOM (FACE OFF), RFG, TO SONIC, WHO GESTURES AT HIM.</p> <p>SONIC ...my last night on Earth. (quick breath) I wanna soak up every last second.</p> <p style="text-align: right;"><b>727-01</b></p> <p><b>SCENE 186</b> - MCS - TOM, HOLDING THE ICE PACK AGAINST HIS CHEEK, LOOKS LFG AT O.S. SONIC.</p> <p>TOM All right, well, anything you can find to do in this room, you knock yourself out.</p> <p style="text-align: right;"><b>731-13</b></p> <p><b>SCENE 187</b> - MCS - PAST TOM, RFG, TO SONIC, WHO LOOKS AT HIM. HE SUPERSPEEDS L.</p> <p style="text-align: right;"><b>734-04</b></p> <p><b>SCENE 188</b> - FS - HIGH ANGLE - TOM SITS L AS SONIC SUPERSPEEDS AROUND THE ROOM. SONIC DRAPES TOILET PAPER ALL AROUND THE ROOM, THEN SUPERSPEEDS INTO THE BATHROOM.</p> <p style="text-align: right;"><b>738-08</b></p>	<p>702.</p> <p>703.</p> <p>704.</p>	<p>717.4</p> <p>721.6</p> <p>4.2</p> <p>721.14</p> <p>726.14/</p> <p>(over scene end)</p> <p>/727.2</p> <p>731.13/</p> <p>4.11</p>	<p>4.2</p> <p>5.0</p> <p>4.11</p>	<p>TOM TO SONIC) I'm gonna pass out watching TV. I think you should, too. (pass out : lose consciousness - go to sleep) (Tom takes off his shoes)</p> <p>SONIC TO TOM) But this is my last night on Earth. I want to soak up every last second. (soak up : i.e., 'thoroughly experience')</p> <p>TOM TO SONIC) Anything you can find to do in this room, you knock yourself out. (knock yourself out : colloquial for, 'have a great time') (Sonic reacts excitedly, then runs around the room at high speed, draping toilet paper over everything - he then darts in and out of the bathroom shower and returns to his bed, fully bathed and dried, with towels wrapped around his head quills and torso)</p>	<p>4AB - (248)</p>

"SONIC THE HEDGEHOG" R/4AB P/49

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 189</b> - INT. MOTEL ROOM/ BATHROOM - NIGHT - MS - SONIC SUPERSPEEDS FG INTO THE BATHROOM AND CLOSSES THE DOOR. HE THEN REOPENS THE DOOR.</p> <p>740-13</p>						
<p><b>SCENE 190</b> - INT. MOTEL ROOM - NIGHT - MS - TOM SITS L AS SONIC SUPERSPEEDS LFG AND SITS DOWN HIS BED. HE IS FULLY BATHED AND DRY FROM A SHOWER, WITH TOWELS WRAPPED AROUND HIS HEAD QUILLS AND TORSO.</p> <p>741-14</p>						
<p><b>SCENE 191</b> - MS - PAST TOM, RFG, TO SONIC, WHO SMILES AT HIM.</p> <p>SONIC Good times.</p> <p>744-15</p>	705.	742.15	744.15/	2.0	SONIC TO TOM) Good times. (colloquial expression meaning that one is enjoying oneself) (Sonic releases a loud burst of flatulence, and Tom grimaces)	
<p><b>SCENE 192</b> - MS - PAST SONIC, LFG, TO TOM, WHO SHAKES HIS HEAD. SONIC RELEASES A LOUD BURST OF FLATULENCE.</p> <p>TOM Oh, come on.</p> <p>750-12</p>	706.	749.4	750.12/	1.8	TOM TO SONIC) Oh, come on. (interjection of disgust)	
<p><b>SCENE 193</b> - MS - PAST TOM, RFG, TO SONIC, WHO SMILES AT HIM. TOM TRIES TO BLOW AWAY THE STENCH WITH HIS HAND.</p> <p>TOM Oh, that's awful. What did you eat?</p> <p>TOM LIES DOWN ON HIS BED, CAMERA DOLLYING R.</p> <p>SONIC I think it's called a chili dog?</p> <p>758-03</p>	707.	752.7	758.3/	5.12	TOM TO SONIC, THEN SONIC TO TOM) -That's awful. What did you eat? -I think it's called a chili dog? (That's : That smells) (chili dog : hot dog garnished with chili con carne) (Tom lies back on his bed)	
						4AB - (249)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 194</b> - MCS - HIGH ANGLE - TOM LOOKS L AT O.S. SONIC.  TOM You might wanna check your fur on that one, buddy. <b>762-01</b>	708.	758.12	762.0/	3.4	TOM TO SONIC) You might want to check your fur on that one, buddy. (implying that the flatulence might have soiled the fur around Sonic's buttocks) (Sonic accordingly peeks under his towel)
<b>SCENE 195</b> - MS - SONIC, SITTING ON HIS BED, LOOKS AT TOM, WHO LIES RFG.  TOM (sighs softly) (face obscured) Hey, so... <b>764-11</b>					
<b>SCENE 196</b> - MCS - HIGH ANGLE - TOM HOLDS THE ICE PACK AGAINST HIS CHEEK.  TOM ...what's this next planet you're supposed to go to like? <b>768-05</b>	709.	763.15 (over scene end)	768.5/	4.6	TOM TO SONIC) What's this next planet you're supposed to go to like?
<b>SCENE 197</b> - MCS - SONIC SHAKES HIS HEAD RFG AT O.S. TOM.  SONIC It's no Earth, I can tell ya that. There's no people, just breathable air and giant mushrooms and stuff. <b>777-11</b>	710.  711.	(OUT)  768.13			SONIC TO TOM) It's no Earth, I can tell you that.
<b>SCENE 198</b> - MCS - HIGH ANGLE - TOM SHRUGS L AT O.S. SONIC.  TOM Well, look at it this way. (inhales) At least you won't be the only fungi. <b>785-04</b>	712.  713.  714.	772.2  778.10  781.12	777.11/  781.2  785.4/	5.9  2.8  3.8	SONIC TO TOM) There's no people, just breathable air and giant mushrooms and stuff.  TOM TO SONIC) Look at it this way.  TOM TO SONIC) At least you won't be the only fungi. (fungi : referring to mushrooms - note that Tom is making a punning play on its homonym, 'fun guy')
4AB - (250)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 199</b> - MS - SONIC, SITTING L, LOOKS AT TOM, LYING R.  SONIC No. Don't ever do that...  <b>789-02</b>	715.	785.14	789.2/	3.4	SONIC TO TOM) No. Don't ever do that again. (implying that the pun was dumb and unfunny, and Tom should not tell anymore bad jokes)	
<b>SCENE 200</b> - MCS - HIGH ANGLE - TOM REACTS WITH AMUSEMENT.  SONIC (off) ...again.  TOM (chuckles)  <b>791-02</b>						
<b>SCENE 201</b> - MS - PAST SONIC, SITTING LFG, TO TOM, WHO LIES ON THE BED AND CLOSES HIS EYES.  TOM I liked it.  <b>795-05</b>	716.	791.10	793.10	2.0	TOM TO SONIC) I liked it. (i.e., 'I liked the pun.')	
<b>SCENE 202</b> - MCS - SONIC LOOKS AROUND THE ROOM.  SONIC I'm really gonna miss this place. I know I have to leave Earth to be safe, but what if Longclaw was wrong?  SONIC LOOKS DOWN.  SONIC (cont'd) Maybe I <u>could</u> have a life here.  <b>810-05</b>	717.       718.  719.	796.6       800.0  806.15	799.12       806.4  810.4/	3.6       6.4  3.5	SONIC TO TOM) I'm really gonna miss this place. (this place : referring to Earth)  SONIC TO TOM) I know I have to leave Earth to be safe, but what if Longclaw was wrong?  SONIC TO TOM) Maybe I <u>could</u> have a life here. (here : i.e., 'here on Earth')	
4AB - (251)						



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 206</b> - MCS - TOM, FACING BG, TURNS OFF THE LAMP. A TELEVISION, LBG, SHOWS AN IMAGE OF <b>ANCHORMAN</b> DELIVERING THE NEWS.</p> <p>TOM (face off) ...eight. (exhales)</p> <p>TOM TURNS AND LOOKS LFG AT O.S. SONIC, THEN REACTS WITH SURPRISE.</p> <p>ANCHORMAN (on television) (very low and indistinct to:) steaming hot cup o' coff--</p> <p>840-02</p> <p><b>SCENE 207</b> - MFS - HIGH ANGLE - SONIC IS ASLEEP ON HIS BED.</p> <p>SONIC (snores) (indistinct muttering - continues under following scene)</p> <p>ANCHORMAN (over television) (overlapping) (extremely low) --little extra into your pocket for your morning...</p> <p>843-02</p> <p><b>SCENE 208</b> - MCS - LOW ANGLE - TOM WALKS L TOWARD O.S. SONIC, CAMERA PANNING WITH HIM. THE TELEVISION, BG, SHOWS AN IMAGE OF THE ANCHORMAN.</p> <p>SONIC (off) (snores) (muttering) And, uh, chili dog, that's what my friends.... (indistinct muttering)</p> <p>ANCHORMAN (on television) (overlapping) (extremely low) ...joe, because of a proposed coffee bean tax (continues indistinct). You could have to pay an extra--</p> <p>851-11</p>		
4AB - (253)		



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 213</b> - MCS - LOW ANGLE - TOM LOOKS DOWN AT THE O.S. BUCKET LIST. HE SMILES SLIGHTLY, THEN PUTS DOWN THE BUCKET LIST.</p> <p>ANCHORMAN (over television) (extremely low) ...manhunt is underway (fading up) for a rogue police officer named Thomas Wachowski, (quick breath) accused of...</p> <p>HEARING HIS NAME, TOM TURNS BG TOWARD THE O.S. TELEVISION.</p> <p><b>875-08</b></p>	727.	872.14 (over scene end)	879.4	6.6	<p>ANCHORMAN) (on television) ...Thomas Wachowski, accused of committing an act of domestic terrorism. (hearing his name on the news, Tom turns to the television and sees his photo displayed beside the Anchorman)</p>
<p><b>SCENE 214</b> - MCS - TOM (OUT OF FOCUS), LFG, LOOKS BG AT AN IMAGE OF THE ANCHORMAN ON THE TELEVISION. TV NEWS GRAPHICS READ:</p> <p>Thomas Wachowski</p> <p><i>BREAKING NEWS</i> <i>Manhunt Underway For Rogue Police Officer</i> <b>KDPD</b></p> <p>ANCHORMAN (on television) ...committing an act of domestic terrorism. (inhales) Wachowski is considered armed and dangerous. (quick breath)</p> <p><b>884-02</b></p>	728.	879.12	883.12	4.0	<p>ANCHORMAN) (on television) Wachowski is considered armed and dangerous.</p>
<p><b>SCENE 215</b> - MCS - CAMERA DOLLIES IN ON TOM, WHO STARES RFG AT THE O.S. TELEVISION.</p> <p>ANCHORMAN (over television) Any information regarding his whereabouts should be reported to local authorities immediately.</p> <p><b>892-00</b></p>	729. ITAL	/884.3	891.11	7.8	<p>ANCHORMAN) (over television) <i>Any information regarding his whereabouts should be reported to local authorities immediately.</i></p>
4AB - (255)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 216</b> - EXT. GAS STATION - DAY - MLS - THE MOBILE LABORATORY IS PARKED BETWEEN THE GAS STATION AND THE ROADHOUSE. AGENTS ARE INTERROGATING THE GAS STATION EMPLOYEES. A SIGN READS:</p> <p>JF's <b>GAS</b> DIESEL</p> <p>895-08</p>		
<p><b>SCENE 217</b> - INT. ROADHOUSE - DAY - MS - LOOKING THROUGH THE BROKEN WINDOW TO SOME WORKERS, WHO ARE PREPARING TO PUT A NEW WINDOW INTO THE FRAME, CAMERA DOLLYING IN.</p> <p>BAR PATRONS (off) (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>900-10</p>		
<p><b>SCENE 218</b> - MCS - PAST THE GIANT DRUNK JERK, SITTING LFG, TO AGENT STONE, WHO HOLDS UP A PHOTOGRAPH OF TOM. THE GIANT DRUNK JERK IS WEARING A NECK BRACE.</p> <p>AGENT STONE Did he say where he was going?</p> <p>902-14</p>	730.	/900.11 902.14/ 2.3 AGENT STONE TO GIANT DRUNK JERK) Did he say where he was going? (he : referring to Tom - note that Stone is holding up a photo of him) (it is the next day, and Robotnik's team is conducting an investigation at the Piston Pit - Stone is questioning the Giant Drunk Jerk, who is now wearing a neck brace)
<p><b>SCENE 219</b> - MCS - PAST AGENT STONE, RFG, TO THE GIANT DRUNK JERK, WHO SITS AT THE BAR. THE GIANT DRUNK JERK TAKES THE PHOTOGRAPH FROM AGENT STONE.</p> <p>GIANT DRUNK JERK (inhales, taking photo)</p> <p>904-14</p>		
		4AB - (256)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 220</b> - MS - CAMERA DOLLIES IN ON AGENT STONE, R, AND THE GIANT DRUNK JERK, WHO SITS L AND LOOKS AT THE PHOTOGRAPH. SOME ROADHOUSE PATRONS ARE BG AROUND THE BAR. THE GIANT DRUNK JERK LOOKS AT AGENT STONE.</p> <p>GIANT DRUNK JERK (inhales softly) Maybe. Maybe not.</p> <p style="text-align: right;"><b>912-01</b></p>	731.	908.8	912.0/	3.8	GIANT DRUNK JERK TO AGENT STONE) Maybe. Maybe not.	
<p><b>SCENE 221</b> - MCS - PAST AGENT STONE, RFG, TO THE GIANT DRUNK JERK, WHO SITS AT THE BAR AND PUSHES THE PHOTOGRAPH AGAINST AGENT STONE'S CHEST.</p> <p>GIANT DRUNK JERK (inhales) Like I'd ever tell you.</p> <p style="text-align: right;"><b>915-07</b></p>	732.	913.3	915.7/	2.4	GIANT DRUNK JERK TO AGENT STONE) Like I'd ever tell you. (implying that he would never tell anything to a law enforcement official) (he shoves the photo back into Stone's hand - Robotnik then pushes Stone aside and takes his place)	
<p><b>SCENE 222</b> - MCS - PAST THE GIANT DRUNK JERK, SITTING LFG, TO AGENT STONE, WHO TAKES THE PHOTOGRAPH. ROBOTNIK. BG, STEPS FG PAST AGENT STONE, GENTLY PUSHING HIM R OUT OF FRAME, CAMERA DOLLYING IN.</p> <p>ROBOTNIK Tsk, (inhales) stand down, Agent Stone.</p> <p>CAMERA HOLDS AS ROBOTNIK TURNS AND SMILES INSINCERELY AT THE GIANT DRUNK JERK.</p>	733.	917.14	920.4	2.6	ROBOTNIK TO AGENT STONE) Stand down, Agent Stone. (Stand down : military command to relax after a state of readiness - meaning that Robotnik will take over the interrogation)	
<p>ROBOTNIK (cont'd) This well-meaning citizen obviously doesn't understand the urgency of the matter.</p> <p style="text-align: right;"><b>925-15</b></p>	734.	920.8	925.15/	5.7	ROBOTNIK TO AGENT STONE) This well-meaning citizen obviously doesn't understand the urgency of the matter. (This well-meaning citizen : sarcastically describing the uncooperative Drunk Jerk) (Robotnik glares threateningly at the Drunk Jerk, who then stands up and glares right back at him)	
4AB - (257)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 223</b> - MCS - PAST ROBOTNIK, RFG, TO THE GIANT DRUNK JERK, WHO STANDS UP AND GLARES AT HIM.</p> <p>GIANT DRUNK JERK (threateningly) Really?</p> <p style="text-align: right;"><b>931-14</b></p> <p><b>SCENE 224</b> - MCS - PAST THE GIANT DRUNK JERK, LFG, TO ROBOTNIK, WHO SMILES INSINCERELY AT HIM.</p> <p style="text-align: right;"><b>934-07</b></p> <p><b>SCENE 225</b> - EXT. ROADHOUSE - DAY - MFS - THE GIANT DRUNK JERK SMASHES THROUGH THE WINDOW AND CRASHES ONTO THE PORCH, CAMERA PANNING L.</p> <p>GIANT DRUNK JERK (screams)</p> <p style="text-align: right;"><b>936-05</b></p> <p><b>SCENE 226</b> - MS - LOOKING THROUGH THE DOORWAY TO AGENT STONE, L, AND ROBOTNIK, WHO WALK FG THROUGH THE DOORWAY ONTO THE PORCH, CAMERA DOLLYING BACK.</p> <p>ROBOTNIK Now that's what I call good cop/bad cop.</p> <p>AGENT STONE RAISES HIS HAND TO SLAP HANDS WITH ROBOTNIK, BUT ROBOTNIK JUST PUNCHES HIM IN THE STOMACH. THE TWO GLASS REPAIRMEN, STANDING R ON THE PORCH, STARE AT THEM.</p> <p>ROBOTNIK (cont'd) (hitting him) Point!</p>	<p>735.</p> <p>736.</p> <p>736A</p>	<p>930.9</p> <p>/936.8</p> <p>942.11</p>	<p>931.14/</p> <p>940.10</p> <p>944.11</p>	<p>1.5</p> <p>4.2</p> <p>2.0</p>	<p>GIANT DRUNK JERK TO ROBOTNIK) Really? (said threateningly) (Robotnik smirks - a moment later, the Drunk Jerk is hurled through the recently-repaired window that he smashed through the night before - Robotnik and Stone then leave the roadhouse together)</p> <p>ROBOTNIK TO AGENT STONE) Now that's what I call good cop/bad cop. (good cop/bad cop : colloquial term for a standard police interrogation ploy in which one officer acts kindly to a suspect [or witness] and the other acts aggressive and threatening as a means of coercing them to talk - here referring to Stone being the 'good cop' and Robotnik being the 'bad cop' by throwing him out the window) (Robotnik holds out his palm for Stone to high-five, but when Stone tries to slap it, Robotnik pulls it back and punches Stone in the stomach with his other hand)</p> <p>ROBOTNIK TO AGENT STONE) Point! (i.e., 'I scored a point by hitting you!') (Stone doubles over, nearly collapsing, as Robotnik keeps on walking)</p>
4AB - (258)					



"SONIC THE HEDGEHOG" R/4AB P/60

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 228</b> - MS - PAST AGENT STONE, LFG IN MCS, TO ROBOTNIK, WHO LOOKS BG AT A COMPUTER SCREEN.</p> <p>ROBOTNIK (face obscured) (inhales) ...here.</p> <p>A MAP ON THE COMPUTER SCREEN TRIANGULATES THE LOCATION OF TOM AND SONIC.</p> <p style="text-align: right;"><b>971-04</b></p>	742.	969.2	971.2/	2.0	<p>ROBOTNIK TO AGENT STONE) ...here. (he makes the satellite zoom in on Tom's truck as it speeds along a highway)</p>
<p><b>SCENE 229</b> - MCS - ROBOTNIK, LFG, AND AGENT STONE, RBG, LOOK FG AT THE O.S. COMPUTER SCREEN.</p> <p>AGENT STONE That's brilliant, sir.</p> <p>ROBOTNIK GLANCES OVER HIS SHOULDER AT AGENT STONE.</p> <p>ROBOTNIK (smiling at Stone) Thanks... (whispering to himself) for nothing.</p> <p style="text-align: right;"><b>978-01</b></p>	743.	971.10	974.8	2.14	<p>AGENT STONE TO ROBOTNIK, THEN ROBOTNIK TO AGENT STONE) -That's brilliant, sir. -Thanks...</p>
<p><b>SCENE 230</b> - EXT. HIGHWAY - CALIFORNIA - DAY - FS - THE PICKUP TRUCK SPEEDS BG DOWN A RURAL HIGHWAY AND ACROSS THE STATE LINE INTO CALIFORNIA. THE SIGNS ON THE STATE LINE READ:</p> <p style="text-align: right;"><i>Welcome to California</i></p> <p style="text-align: right;">Siskiyou</p> <p style="text-align: right;">COUNTY LINE</p> <p>SONIC (voice over) So, what's on...</p> <p style="text-align: right;"><b>982-13</b></p>	744.	975.0	977.10	2.10	<p>ROBOTNIK AS IF TO AGENT STONE) ...for nothing. (note that Robotnik has now lowered his voice so that Stone cannot hear the insult, which implies Stone has been useless)</p>
	745.	/978.2	980.10	2.8	<p><b>NARRATIVE TITLE</b>) (of road sign) Welcome to California (Tom's truck is now speeding across the state border into California)</p>
	746.	980.14 (over scene end)	983.14	3.0	<p>SONIC TO TOM) So, what's on <u>your</u> bucket list?</p>
4AB - (260)					

**"SONIC THE HEDGEHOG" R/4AB P/61**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 231</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO SONIC, SITTING L IN THE PASSENGER SEAT, AND TOM, WHO SITS R AND DRIVES THE PICKUP TRUCK FG DOWN THE HIGHWAY.</p> <p>SONIC ...<u>your</u> bucket list?</p> <p>TOM Me?</p> <p>SONIC Yeah. Everyone has a bucket list, right?</p> <p style="text-align: right;"><b>987-06</b></p>						
	747.	984.2	987.4/	3.2	TOM TO SONIC, THEN SONIC TO TOM) -Me? -Everyone has a bucket list, right?	
<p><b>SCENE 232</b> - INT. PICKUP TRUCK - DAY - MCS - LOW ANGLE - PAST SONIC, LFG, TO TOM, WHO DRIVES THE PICKUP TRUCK R DOWN THE HIGHWAY. TOM GESTURES AT SONIC.</p> <p>TOM Well, sure, but...I mean, you're the one leaving Earth and...I'm not plannin' on dyin' anytime soon.</p> <p>SONIC Oh-...</p> <p style="text-align: right;"><b>995-02</b></p>						
	748.	/987.8	992.2	4.10	TOM TO SONIC) Sure, but you're the one leaving Earth, and...	
	749.	992.10	995.2/	2.8	TOM TO SONIC) ...I'm not planning on dying anytime soon. (referring to the fact that bucket lists are normally drawn up when one's death is imminent)	
<p><b>SCENE 233</b> - MCS - SONIC GESTURES RFG AT O.S. TOM.</p> <p>SONIC ...-ho-ho, don't be so sure. Your best friend is a magnet for danger.</p> <p>TOM (face off) (overlapping) Oh, are you an-...</p> <p style="text-align: right;"><b>1000-14</b></p>						
	750.	995.10	1000.2	4.8	SONIC TO TOM) (chuckling) Don't be so sure. Your best friend is a magnet for danger. (Your best friend : referring to Sonic himself) (a magnet for danger : person who seemingly attracts or always gets involved in dangerous situations)	
	751.	1000.6 (over scene end)	1004.1/	3.11	TOM TO SONIC) Are you anointing yourself as the bestie? (anointing : declaring - announcing) (the bestie : colloquial for, 'my best friend') (Sonic grunts affirmatively)	
4AB - (261)						

**"SONIC THE HEDGEHOG" R/4AB P/62**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 234</b> - MCS - LOW ANGLE - PAST SONIC, LFG, TO TOM, WHO DRIVES THE PICKUP TRUCK R AND LOOKS AT SONIC WITH AMUSEMENT.</p> <p>TOM ...-nointing yourself as the bestie?</p> <p>SONIC (face obscured) Mm-hm.</p> <p style="text-align: right;"><b>1004-01</b></p>						
<p><b>SCENE 235</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG AND NODS HIS HEAD.</p> <p>TOM A little presumptuous, but...</p> <p style="text-align: right;"><b>1006-14</b></p>	752.	1005.6 (over scene end)	1008.7	3.1	TOM TO SONIC) A little presumptuous, but... (Sonic reacts, taken aback)	
<p><b>SCENE 236</b> - INT. PICKUP TRUCK - DAY - MCS - SONIC PEERS RFG AT O.S. TOM.</p> <p>TOM (off) ...I mean-- What, no, I...</p> <p style="text-align: right;"><b>1009-01</b></p>						
<p><b>SCENE 237</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK RFG AND NODS L AT O.S. SONIC.</p> <p>TOM ...I like you...of course. But...ya know, we're not best friends.</p> <p style="text-align: right;"><b>1014-12</b></p>	753.	/1009.2	1012.4	3.2	TOM TO SONIC) (awkwardly) No, I like you, of course, but...	
	754.	1012.12	1014.12/	2.0	TOM TO SONIC) ...we're not best friends.	
4AB - (262)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 238</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO LOOKS AT TOM, SITTING R AND DRIVING THE PICKUP TRUCK FG.</p> <p>SONIC You tucked me in last night.</p> <p>TOM (chortles)</p> <p>SONIC GESTURES AT TOM.</p> <p>SONIC Fine, fine, fine. Best <u>animal</u> friend.</p> <p>1021-04</p> <p><b>SCENE 239</b> - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG AND GESTURES L AT O.S. SONIC.</p> <p>TOM That would be my dog Ozzy.</p> <p>SONIC (off) Okay, let's...</p> <p>1024-00</p> <p><b>SCENE 240</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, L, AND TOM, WHO DRIVES THE PICKUP TRUCK FG.</p> <p>SONIC ...drop this increasingly humiliating topic of conversation.</p> <p>SONIC POINTS AT TOM.</p> <p>SONIC (cont'd) (quick breath) Bucket list. Give it to me!</p> <p>1032-00</p>	<p>755.</p> <p>756.</p> <p>757.</p> <p>758.</p>	<p>1015.10</p> <p>1018.6</p> <p>2.12</p> <p>1018.14</p> <p>1022.14</p> <p>4.0</p> <p>(over scene end)</p> <p>1023.2</p> <p>1029.2</p> <p>6.0</p> <p>(over scene end)</p> <p>1029.8</p> <p>1032.0/</p> <p>2.8</p>	<p>SONIC TO TOM) You tucked me in last night. (referring to Tom's pulling the blankets over Sonic at the motel) (Tom chortles)</p> <p>SONIC TO TOM, THEN TOM TO SONIC) -Fine, fine, fine. Best <u>animal</u> friend. -That would be my dog, Ozzy.</p> <p>SONIC TO TOM) Okay, let's drop this increasingly humiliating topic of conversation. (drop : end)</p> <p>SONIC TO TOM) Bucket list. Give it to me! (Give it to me : i.e., 'Tell me what's on your list')</p>	<p>4AB - (263)</p>	



**"SONIC THE HEDGEHOG" R/4AB P/64**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 241</b> - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK RFG DOWN THE HIGHWAY. HE SHRUGS.</p> <p>TOM Okay, there is one thing.</p> <p style="text-align: right;"><b>1035-03</b></p>	759.	1032.12	1035.3/	2.7	TOM TO SONIC) Okay, there is one thing.
<p><b>SCENE 242</b> - INT. PICKUP TRUCK - DAY - MCS - SONIC LOOKS RFG AT TOM, WHO DRIVES THE PICKUP TRUCK L DOWN THE HIGHWAY.</p> <p>TOM In Green...</p> <p style="text-align: right;"><b>1037-10</b></p>	760.	1036.15 (over scene end)	1040.2	3.3	TOM TO SONIC) In Green Hills, I've always felt...
<p><b>SCENE 243</b> - MCS - LOW ANGLE - PAST SONIC, LFG, TO TOM, WHO DRIVES THE PICKUP TRUCK R AND GESTURES AT HIM.</p> <p>TOM ...Hills, I've always felt...I don't know, more like a babysitter than a...</p> <p style="text-align: right;"><b>1042-11</b></p>	761.	1040.10 (over scene end)	1044.14	4.4	TOM TO SONIC) ...I don't know, more like a babysitter than a real cop, you know? (cop : police officer)
<p><b>SCENE 244</b> - MCS - SONIC LOOKS AT TOM, WHO SITS RFG AND DRIVES THE PICKUP TRUCK LFG DOWN THE HIGHWAY.</p> <p>TOM ...real cop, ya know? So I...</p> <p style="text-align: right;"><b>1046-02</b></p>	762.	1045.12 (over scene end)	1049.14	4.2	TOM TO SONIC) So I want a chance to prove myself, under real pressure.
<p><b>SCENE 245</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK RFG AND GESTURES L AT O.S. SONIC.</p> <p>TOM ...want a chance to prove myself. Under real pressure. I'm gonna move to San Francisco, become a street cop...and...I don't know, see if I have what it takes.</p> <p style="text-align: right;"><b>1059-00</b></p>	763.	1050.2	1054.12	4.10	TOM TO SONIC) I'm gonna move to San Francisco, become a street cop... (street cop : police officer who patrols the streets)
	764.	1055.2	1059.0/	3.14	TOM TO SONIC) ...and, I don't know, see if I have what it takes. (what it takes : i.e., 'the qualities necessary for that job') (Tom looks over at Sonic and sees him gaping with his mouth wide open)
4AB - (264)					

**"SONIC THE HEDGEHOG" R/4AB P/65**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 246</b> - INT. PICKUP TRUCK - DAY - MCS - SONIC GAPES RFG AT TOM (FACE OFF).</p> <p>TOM (face off) What?</p> <p><b>1062-03</b></p>	765.	1061.0	1062.2/	1.2	TOM TO SONIC) What?	
<p><b>SCENE 247</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO LOOKS L AT O.S. SONIC WITH CONFUSION.</p> <p>TOM Why, why is your face doin' that?</p> <p><b>1066-08</b></p>	766.	1063.15	1066.7/	2.8	TOM TO SONIC) Why is your face doing that? (referring to Sonic's gaping expression)	
<p><b>SCENE 248</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, L, AND TOM, WHO DRIVES THE PICKUP TRUCK FG. SONIC GESTURES AT TOM WITH DISBELIEF.</p> <p>SONIC (in shock) You're leaving Green Hills?!</p> <p><b>1069-09</b></p>	767.	/1066.11	1069.9/	2.14	SONIC TO TOM) (in shock) You're leaving Green Hills?!	
<p><b>SCENE 249</b> - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK RFG AND SHAKES HIS HEAD WITH EXASPERATION.</p> <p>TOM Okay.</p> <p><b>1072-03</b></p>	768.	1070.12	1072.0/	1.4	TOM TO SONIC) Okay. (sullenly meaning he now understands why Sonic was gaping)	
<p><b>SCENE 250</b> - INT. PICKUP TRUCK - DAY - MCS - SONIC GESTURES RFG AT O.S. TOM WITH DISBELIEF.</p> <p>SONIC But, but, but why? Why would you leave Green Hills?</p> <p><b>1076-07</b></p>	769.	/1072.4	1076.4/	4.0	SONIC TO TOM) But why? Why would you leave Green Hills?	
4AB - (265)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 251</b> - MCS - LOW ANGLE - PAST SONIC, LFG, TO TOM, WHO DRIVES THE PICKUP TRUCK R AND GESTURES AT HIM.  TOM This may be hard for you to understand, but Green Hills is a small town. It's a very small town.  <b>1082-06</b>	770.	/1076.8	1082.6/	5.14	TOM TO SONIC) This may be hard for you to understand, but Green Hills is a very small town.
<b>SCENE 252</b> - MCS - SONIC SHAKES HIS HEAD AT TOM, WHO SITS RFG AND DRIVES THE PICKUP TRUCK LFG DOWN THE HIGHWAY.  SONIC Uh, it's not small. There are hundreds of people.  <b>1086-12</b>	771.	1082.14	1086.10/	3.12	SONIC TO TOM) It's not small. There are hundreds of people.
<b>SCENE 253</b> - MCS - LOW ANGLE - PAST SONIC, LFG, TO TOM, WHO DRIVES THE PICKUP TRUCK R AND GESTURES AT HIM.  TOM That's a small town, dude!  <b>1089-00</b>	772.	/1086.14	1089.0/	2.2	TOM TO SONIC) That's a small town, dude! (dude : see Title #699)
<b>SCENE 254</b> - MCS - SONIC LOOKS DESPERATELY RFG AT TOM (FACE OFF).  SONIC It's a perfect town and the people need you.  <b>1093-13</b>	773.	/1089.4	1093.8	4.4	SONIC TO TOM) It's a perfect town and the people need you.
<b>SCENE 255</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG. HE SHAKES HIS HEAD, THEN GESTURES L AT O.S. SONIC.  TOM Please. I clean out their gutters. I, I jumpstart their cars in the winter. They could call anybody to do that.  <b>1100-11</b>	774.	/1093.14	1098.2	4.4	TOM TO SONIC) Please. I clean out their gutters. I jumpstart their cars in the winter. (Please : interjection used to indicate that something is absurd or unrealistic) (jumpstart : start a car with a dead battery using jumper cables or by a sudden release of the clutch while it is being pushed)
	775.	1098.7	1100.11/	2.4	TOM TO SONIC) They could call anybody to do that.
4AB - (266)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 256</b> - INT. PICKUP TRUCK - DAY - MCS - PAST TOM (FACE OFF), RFG, TO SONIC, WHO SHAKES HIS HEAD AT HIM.</p> <p>SONIC Sure, they can call anybody, but they don't. They call you.</p> <p style="text-align: right;"><b>1106-14</b></p> <p><b>SCENE 257</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG AND LOOKS L AT O.S. SONIC. TOM LOOKS FG DOWN THE HIGHWAY, THEN REACTS THOUGHTFULLY.</p> <p style="text-align: right;"><b>1110-00</b></p> <p><b>SCENE 258</b> - INT. MOBILE LABORATORY - DAY - FS - CAMERA SPINS R AROUND ROBOTNIK AS HE TURNS ON THE LIGHTS IN THE LAB.</p> <p>ROBOTNIK (long sigh of satisfaction)</p> <p>CAMERA DOLLIES IN TO MS ON ROBOTNIK.</p> <p style="text-align: right;"><b>1125-01</b></p> <p><b>SCENE 259</b> - MS - ROBOTNIK LOOKS BG AT A VIDEO SCREEN, WHICH SHOWS AN IMAGE OF CARS ON THE HIGHWAY.</p> <p style="text-align: right;"><b>1127-00</b></p> <p><b>SCENE 260</b> - MS - LOW ANGLE - CAMERA DOLLIES R AROUND ROBOTNIK AS HE POINTS AT HOLOGRAMS OF DRONES AROUND THE LAB.</p> <p>ROBOTNIK Ahhhhh, (quick breath), eeny, meeny, (quick breath) miny... (face obscured) mayhem. (chuckles)</p>	<p>776.</p> <p>777.</p> <p>778.</p>	<p>1101.4</p> <p>1132.10</p> <p>1137.10</p>	<p>1106.14/</p> <p>1136.2</p> <p>1139.10</p>	<p>5.10</p> <p>3.8</p> <p>2.0</p>	<p>SONIC TO TOM) Sure, they can call anybody, but they don't. They call you. (Tom reacts - meanwhile, Robotnik enters the drone control area of his lab and surrounds himself with holographic screens and panels - he spots Tom's truck on one of the screens, then chooses from among his many drones)</p> <p>ROBOTNIK TO HIMSELF) Eeny, meeny, miny... (beginning of the typical children's nursery rhyme, 'Eeny, meeny, miny, moe', which is used to select from among several choices; whatever one's finger is pointing at when one says 'moe' is the object one chooses)</p> <p>ROBOTNIK TO HIMSELF) ...mayhem. (note humor of Robotnik replacing 'moe' with 'mayhem' to imply that this drone will cause a great deal of violent chaos) (Robotnik taps a hologram of a special drone tank - out on the highway, the drone tank pursues Tom's truck and closes in on it - meanwhile, Tom and Sonic are still arguing about Tom's leaving Green Hills)</p>
4AB - (267)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 260 - (CONTINUED)</b></p> <p>ROBOTNIK TAPS THE HOLOGRAM OF A SPECIAL DRONE TANK. THE HOLOGRAM CAPTION OVER THE DRONE TANK READS:</p> <p>ACTIVATE</p> <p>HOLOGRAM CAPTION CHANGES TO:</p> <p>INITIALIZING</p> <p>1143-08</p> <p><b>SCENE 261 - EXT. HIGHWAY - DAY - MLS - HIGH ANGLE - CAMERA DOLLIES IN AS THE DRONE TANK ENTERS RFG AND SPEEDS BG DOWN THE HIGHWAY.</b></p> <p>1147-03</p> <p><b>SCENE 262 - MFS - LOW ANGLE - THE DRONE TANK SPEEDS FG DOWN THE HIGHWAY, CAMERA DOLLYING BACK. A PANEL OPENS ON THE FRONT OF THE DRONE TANK.</b></p> <p>1153-10</p> <p><b>SCENE 263 - MCS - CAMERA DOLLIES IN THE CAMERA ADJUSTS ON THE FRONT OF THE DRONE TANK.</b></p> <p>1156-08</p> <p><b>SCENE 264 - MCS - THROUGH THE WINDSHIELD OF THE PICKUP TRUCK TO SONIC, L, AND TOM, WHO DRIVES THE PICKUP TRUCK FG DOWN THE HIGHWAY. SONIC GESTURES AT TOM.</b></p> <p>SONIC Well, you're not making any sense.</p> <p>TOM Would you calm down?</p> <p>SONIC You...</p> <p>1159-07</p>	779.	/1156.9 1159.7/ 2.14 SONIC TO TOM, THEN TOM TO SONIC) -You're not making any sense. -Would you calm down?
4AB - (268)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 265</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO GESTURES R AT O.S. TOM.</p> <p>SONIC ...come from a great town with great people and, by my count, zero bad guys tryin' to kill you!</p> <p><b>1166-04</b></p> <p><b>SCENE 266</b> - FS - LOW ANGLE - THE DRONE TANK, RFG, SPEEDS BG DOWN THE HIGHWAY AFTER THE PICKUP TRUCK, CAMERA DOLLYING IN.</p> <p><b>1167-15</b></p> <p><b>SCENE 267</b> - MLS - HIGH ANGLE - THE DRONE TANK SPEEDS L PAST SOME CARS AS IT PURSUES THE PICKUP TRUCK.</p> <p>SONIC (voice over) Besides...</p> <p><b>1170-15</b></p> <p><b>SCENE 268</b> - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, RFG, AS HE DRIVES THE PICKUP TRUCK L DOWN THE HIGHWAY. SONIC GESTURES AT HIM.</p> <p>SONIC ...what could possibly be more important than protecting the people you care about?</p> <p><b>1176-08</b></p> <p><b>SCENE 269</b> - INT. PICKUP TRUCK - DAY - MCS - PAST SONIC, LFG, TO TOM, WHO DRIVES THE PICKUP TRUCK R AND LOOKS THOUGHTFULLY AT HIM. TOM LOOKS AWAY RELUCTANTLY.</p> <p><b>1180-12</b></p>	<p>780.</p> <p>781.</p>	<p>/1159.11 1166.4/ 6.9 SONIC TO TOM) It's a great town with great people and zero bad guys trying to kill you!</p> <p>1170.0 1176.8/ 6.8 SONIC TO TOM) (over scene end) Besides, what could possibly be more important than protecting the people you care about? (Tom reacts)</p>
4AB - (269)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 270</b> - INT. MOBILE LABORATORY - DAY - MS - ROBOTNIK SITS AT THE CONSOLE, CAMERA DOLLYING L. THE VIDEO SCREEN, BG, SHOWS AN IMAGE OF THE PICKUP TRUCK MOVING DOWN THE HIGHWAY.</p> <p>1182-14</p>		
<p><b>SCENE 271</b> - EXT. HIGHWAY - DAY - MS - THE DRONE TANK SPEEDS LFG DOWN THE HIGHWAY, CAMERA DOLLYING BACK. A PANEL OPENS ON THE FRONT OF THE DRONE TANK, THEN A HARPOON GUN ENTERS FROM INSIDE THE DRONE TANK.</p> <p>1186-05</p>		
<p><b>SCENE 272</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, L, AND TOM, WHO DRIVES THE PICKUP TRUCK FG DOWN THE HIGHWAY. THE DRONE TANK, VISIBLE BG THROUGH THE REAR WINDOW, FIRES THE HARPOON.</p>		
<p>TOM Look, I-I get your poi--</p>	782.	/1186.6 1188.5/ 1.15 TOM TO SONIC) I get your poi-- (I get your poi-- : note that Tom is interrupted before he can fully say, 'I get your point', meaning, 'I understand the argument you are making') (Tom is interrupted as the tank shoots a harpoon through the truck's rear window - it pierces the dashboard - the tank starts reeling the truck back with a cable attached to the harpoon)
<p>THE HARPOON SMASHES THROUGH THE REAR WINDOW, HITTING THE DASHBOARD.</p> <p>1188-05</p>		
<p><b>SCENE 273</b> - INT. PICKUP TRUCK - DAY - MCS - TOM (FACE OFF), L, AND SONIC, R, REACT WITH SHOCK.</p>		
<p>TOM (face off) Whoa!</p>		
<p>SONIC (overlapping) Whaa!</p> <p>1189-07</p>	783.	(OUT)
		4AB - (270)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 274</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO SONIC, L, AND TOM, WHO TRIES TO TURN THE STEERING WHEEL.</p> <p>TOM (frantic grunts)</p> <p>THE HARPOON PREVENTS THE PICKUP TRUCK FROM TURNING. TOM AND SONIC TURN AND LOOK BACK AT THE DRONE TANK.</p> <p>1191-06</p> <p><b>SCENE 275</b> - INT. MOBILE LABORATORY - DAY - MS - CAMERA DOLLIES R AS ROBOTNIK PUMPS HIS ARM IN THE AIR.</p> <p>ROBOTNIK Yeahhhhhh!</p> <p>1193-06</p> <p><b>SCENE 276</b> - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO TOM, WHO LOOKS BACK BG AT THE O.S. DRONE TANK. HE TURNS FG AND TRIES DESPERATELY TO TURN THE STEERING WHEEL.</p> <p>TOM (frantic panting)</p> <p>1195-11</p> <p><b>SCENE 277</b> - FS - CAMERA DOLLIES BACK AS THE PICKUP TRUCK TRIES TO TURN AWAY FROM THE DRONE TANK.</p> <p>1199-02</p> <p><b>SCENE 278</b> - INT. MOBILE LABORATORY - DAY - MS - CAMERA DOLLIES R AS ROBOTNIK TAPS ON THE VIDEO SCREEN, OPENING A CONTROL PANEL.</p> <p>1201-04</p>		
4AB - (271)		



"SONIC THE HEDGEHOG" R/4AB P/72

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 279</b> - EXT. HIGHWAY - DAY - MS - HIGH ANGLE - CAMERA MOVES DOWN AS A CABLE ATTACHED TO THE TOP OF THE DRONE TANK PULLS ON THE O.S. HARPOON.</p> <p style="text-align: right;"><b>1202-09</b></p>					
<p><b>SCENE 280</b> - MFS - CAMERA DOLLIES IN AS THE CABLE FROM THE DRONE TANK, LFG, KEEPS THE PICKUP TRUCK, BG, FROM MOVING AWAY.</p> <p>SONIC (voice over) You know what?</p> <p style="text-align: right;"><b>1205-07</b></p>					
<p><b>SCENE 281</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO LOOKS ANGRILY R AT TOM. TOM DESPERATELY TRIES TO TURN THE STEERING WHEEL.</p> <p>SONIC I was wrong about you. (quick breath) You're not the Donut...</p> <p>TOM (overlapping) (pants - continues under following scene and dialogue)</p> <p style="text-align: right;"><b>1208-13</b></p>	784.	1204.5 (over scene end)	1207.5	3.0	SONIC TO TOM) I was wrong about you.
	785.	1207.9 (over scene end)	1212.7	4.14	SONIC TO TOM) You're not the Donut Lord at all. You're more like...the Jerk Lord. (Donut Lord : see Title #88)
<p><b>SCENE 282</b> - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, RFG, AS HE DESPERATELY TRIES TO TURN THE STEERING WHEEL. SONIC LOOKS ANGRILY AT TOM.</p> <p>SONIC ...Lord at all. You're more like...the Jerk Lord.</p> <p>TOM Have you notic-...</p> <p style="text-align: right;"><b>1213-08</b></p>	786.	1212.11 (over scene end)	1216.7/	3.12	TOM TO SONIC) Have you noticed the harpoon stuck in our dash? (dash : dashboard) (referring irritably to the fact that Sonic is continuing the argument despite the fact that they are in peril) (Tom accelerates and swerves the truck back and forth - it strikes a guardrail, throwing Sonic out his open window - Sonic quickly grabs hold of the hood and swings himself back onto it, then continues the argument with Tom through the windshield)
					4AB - (272)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 283</b> - INT. PICKUP TRUCK - DAY - MCS - LOW ANGLE - PAST SONIC, LFG, TO TOM, WHO DRIVES THE PICKUP TRUCK R AND GESTURES AT THE HARPOON.</p> <p>TOM ...-ed the harpoon stuck in our dash?!</p> <p>1216-07</p> <p><b>SCENE 284</b> - MCS - HIGH ANGLE - TOM'S FOOT SMASHES DOWN ON THE GAS PEDAL.</p> <p>1217-03</p> <p><b>SCENE 285</b> - EXT. HIGHWAY - DAY - FS - LOW ANGLE - THE PICKUP TRUCK SWAYS L AND R AS IT TRIES TO PULL AWAY FROM THE DRONE TANK, CAMERA DOLLYING BACK.</p> <p>1218-14</p> <p><b>SCENE 286</b> - INT. PICKUP TRUCK - DAY - MCS - THE HARPOON REMAINS STUCK IN THE DASHBOARD.</p> <p>1220-06</p> <p><b>SCENE 287</b> - EXT. HIGHWAY - DAY - MLS - HIGH ANGLE - CAMERA DOLLIES BACK AS THE PICKUP TRUCK SWERVES TOWARD A GUARDRAIL.</p> <p>1221-15</p> <p><b>SCENE 288</b> - FS - CAMERA DOLLIES BACK AS THE PICKUP TRUCK SWERVES TOWARD THE GUARDRAIL.</p> <p>1222-13</p>		
4AB - (273)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 289</b> - MCS - THE PASSENGER SIDE OF THE PICKUP TRUCK HITS THE GUARDRAIL.</p> <p>1223-11</p>						
<p><b>SCENE 290</b> - MS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO DRIVES THE PICKUP TRUCK L. SONIC IS KNOCKED BG THROUGH THE PASSENGER WINDOW.</p> <p>SONIC (yelps)</p> <p>1224-11</p>						
<p><b>SCENE 291</b> - MS - SONIC GRABS ONTO THE SIDE VIEW MIRROR AND FLIPS R ONTO THE HOOD OF THE PICKUP TRUCK, CAMERA DOLLYING SLIGHTLY WITH HIM. TOM, SITTING R IN THE PICKUP TRUCK, LOOKS AT HIM WITH ALARM.</p> <p>TOM Sonic!</p> <p>1227-00</p>	787.	1225.13	1227.0/	1.3	TOM TO SONIC) Sonic!	
<p><b>SCENE 292</b> - INT. PICKUP TRUCK - DAY - MS - PAST TOM (FACE OFF), RFG, AND THROUGH THE WINDSHIELD TO SONIC, WHO KNEELS ON THE HOOD AND LOOKS AT HIM.</p> <p>SONIC I was forced from my home. Your home is per-...</p> <p>1230-10</p>	788.	/1227.4	1232.10	5.6	SONIC TO TOM) I was forced from my home. Your home is perfect and you're leaving it. (Sonic's anger causes an energy field to start coursing around his body)	
<p><b>SCENE 293</b> - EXT. HIGHWAY - DAY - MCS - PAST SONIC, KNEELING LFG, AND THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG. TOM STARES AT SONIC, WHO NOW HAS AN ENERGY FIELD FLASHING AROUND HIS BODY.</p> <p>SONIC (face obscured) ...-fect and you're leaving...</p> <p>1232-04</p>						
						4AB - (274)

**"SONIC THE HEDGEHOG" R/4AB P/75**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 294</b> - INT. PICKUP TRUCK - DAY - MS - THROUGH THE WINDSHIELD TO SONIC, WHO LOOKS RFG AT O.S. TOM.</p> <p>SONIC ...it. Why would you do that?</p> <p style="text-align: right;"><b>1234-14</b></p>	789.	1232.14	1234.14/	2.0	SONIC TO TOM) Why would you do that?
<p><b>SCENE 295</b> - EXT. HIGHWAY - DAY - MCS - PAST SONIC, KNEELING LFG, AND THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG. TOM LOOKS AT FLASHING ENERGY FIELD AROUND SONIC WITH SHOCK.</p> <p>TOM Your body!</p> <p style="text-align: right;"><b>1236-09</b></p>	790.	1235.5	1236.9/	1.4	TOM TO SONIC) Your body! (Your body : referring to the energy field emanating from Sonic) (Sonic looks down and reacts with dismay as he sees that he is producing an energy field)
<p><b>SCENE 296</b> - MCS - SONIC LOOKS AT THE FLASHES OF THE ENERGY FIELD WITH ALARM.</p> <p>SONIC Oh, no, no-no-no, not again!</p> <p>TOM (off) Hey...</p> <p style="text-align: right;"><b>1239-11</b></p>	791.	1237.1	1239.8/	2.7	SONIC TO HIMSELF) Oh, no, not again! (referring to the fact that this happened once before at the baseball field [causing the power outage])
<p><b>SCENE 297</b> - INT. PICKUP TRUCK - DAY - MCS - TOM, DRIVING THE PICKUP TRUCK RFG, LOOKS RFG AT O.S. SONIC.</p> <p>TOM ...hold on!</p> <p style="text-align: right;"><b>1241-06</b></p>	792.	/1239.12	1241.6/	1.10	TOM TO SONIC) Hold on! (Hold on : i.e., 'Hold onto the hood')
<p><b>SCENE 298</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO LOOKS UP RFG AT O.S. TOM.</p> <p>SONIC Why?</p> <p>TOM (off) 'Cause...</p> <p style="text-align: right;"><b>1242-06</b></p>	793.	/1241.10	1244.2/	2.8	SONIC TO TOM, THEN TOM TO SONIC) -Why? -Because I'm gonna do this. (Tom floors the gas pedal, and the sudden acceleration throws Sonic over the truck roof - Sonic curls himself into a ball as he hits the road and he rolls hard into the tank, his energy field flinging the tank up into the air - the tank then lands on its side and goes sliding along the asphalt - Tom brakes his truck and does a U-turn, then speeds back toward the tank, which is now on fire - Tom stops a short distance from the tank as he sees Sonic, no longer full of energy and still rolled into a ball in the middle of the road)
4AB - (275)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 299</b> - INT. PICKUP TRUCK - DAY - MCS - LOW ANGLE - TOM DRIVES THE PICKUP TRUCK R DOWN THE HIGHWAY.</p> <p>TOM ...I'm gonna do this.</p> <p>TOM STOMPS DOWN ON THE O.S. GAS PEDAL.</p> <p>TOM (cont'd) (grunts stomping on gas pedal - continues under following scene)</p> <p>1244-02</p> <p><b>SCENE 300</b> - INT. PICKUP TRUCK - DAY - MCS - THE HARPOON RIPS OUT OF THE DASHBOARD, CAMERA PANNING WITH IT. THE HARPOON SMASHES THROUGH THE REAR WINDOW AND OUT OF THE PICKUP TRUCK.</p> <p>1246-01</p> <p><b>SCENE 301</b> - EXT. HIGHWAY - DAY - MFS - SONIC IS FLIPPED INTO THE AIR ABOVE THE PICKUP TRUCK.</p> <p>SONIC (face obscured) (yells - continues under following scene)</p> <p>1246-10</p> <p><b>SCENE 302</b> - FS - LOW ANGLE - SONIC FLIES INTO THE AIR ABOVE THE PICKUP TRUCK, CAMERA TILTING UP. SCENE CHANGES TO SLOW MOTION. SONIC DROPS TOWARD THE GROUND, CAMERA TILTING DOWN. SCENE CHANGES TO REGULAR MOTION. SONIC CURLS UP INTO A BALL AND ROLLS R DOWN THE HIGHWAY, CAMERA DOLLYING WITH HIM, OFF THE PICKUP TRUCK. SONIC ROLLS RBG, CAMERA DOLLYING IN WITH HIM TO REVEAL THE DRONE TANK.</p> <p>1253-07</p>		
		4AB - (276)

**"SONIC THE HEDGEHOG" R/4AB P/77**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 303</b> - FS - CAMERA DOLLIES BACK AS SONIC HITS THE DRONE TANK. SCENE CHANGES TO SLOW MOTION AS SONIC'S ENERGY FIELD SENDS THE DRONE TANK FLYING UP INTO THE AIR. SCENE CHANGES TO REGULAR MOTION AS THE DRONE TANK FALLS SIDEWAYS ONTO THE HIGHWAY AND SLIDES FG, CAMERA CONTINUING TO DOLLY BACK. THE FRONT OF THE DRONE TANK FILLS FRAME.</p> <p><b>1259-00</b></p>						
<p><b>SCENE 304</b> - FS - LOW ANGLE - THE PICKUP TRUCK MOVES BG DOWN THE HIGHWAY.</p> <p><b>1261-09</b></p>						
<p><b>SCENE 305</b> - FS - THE PICKUP TRUCK SKIDS AS IT STARTS TO MAKE A U-TURN, CAMERA PANNING L WITH IT.</p> <p><b>1263-12</b></p>						
<p><b>SCENE 306</b> - MCS - THROUGH THE WINDSHIELD TO TOM, WHO TURNS THE STEERING WHEEL.</p> <p><b>1265-06</b></p>						
<p><b>SCENE 307</b> - MLS - HIGH ANGLE - THE PICKUP TRUCK SPEEDS BACK R TOWARD THE BURNING WRECKAGE OF THE DRONE TANK, CAMERA DOLLYING IN AND CRANING UP.</p> <p><b>1268-12</b></p>						
<p><b>SCENE 308</b> - MFS - TOM STOPS THE PICKUP TRUCK ON THE HIGHWAY, THEN LOOKS RFG AT THE O.S. DRONE TANK. CAMERA DOLLIES IN ON TOM.</p> <p>TOM (shouting out his window) Sonic!</p> <p><b>1274-05</b></p>	794.	1272.9	1274.5/	1.12	TOM TO SONIC) Sonic!	
4AB - (277)						

"SONIC THE HEDGEHOG" R/4AB P/78

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 309</b> - FS - CAMERA DOLLIES IN PAST THE DRONE TANK TO REVEAL SONIC, WHO LIES ON THE HIGHWAY CURLED UP INTO A BALL.</p> <p>TOM (off) Sonic!</p> <p>CAMERA HOLDS IN MS ON SONIC. <b>1277-14</b></p> <p><b>SCENE 310</b> - FS - SONIC, FG, UNFURLS AND FLOPS DOWN ON THE GROUND. THE PICKUP TRUCK AND DRONE TANK ARE IN BG.</p> <p>SONIC (woozy groans)</p> <p>SONIC SITS UP WOOZILY. HE STAGGERS TO HIS FEET.</p> <p>SONIC (face obscured) (cont'd) Guess (face obscured) I had a bonus life. <b>1288-04</b></p> <p><b>SCENE 311</b> - MCS - SONIC LOOKS LFG AT THE O.S. DRONE TANK, THEN REACTS WITH SHOCK.</p> <p>SONIC (gasps seeing tank)</p> <p>SONIC SUPERSPEEDS LFG OUT OF FRAME. <b>1290-14</b></p> <p><b>SCENE 312</b> - FS - SONIC STOPS R AND LOOKS MOCKINGLY L AT THE WRECKAGE OF THE DRONE TANK.</p> <p>SONIC (chuckling) Ohhh, yeah, baby! Uh, Sonic... <b>1294-12</b></p>	<p>795.</p> <p>796.</p> <p>797.</p> <p>798.</p>	<p>1276.5</p> <p>1284.9</p> <p>/1290.15</p> <p>1293.11</p> <p>1293.7</p> <p>1298.15/</p> <p>(over scene end)</p>	<p>1.9</p> <p>3.4</p> <p>2.8</p> <p>5.4</p>	<p>TOM TO SONIC) Sonic! (Sonic finally unfurls - Sonic then stands up woozily, and starts staggering back toward the truck)</p> <p>SONIC TO HIMSELF) Guess I had a bonus life. (bonus life : in video gaming, an extra play or turn that a player-character has, awarded as the result of scoring a certain amount of points or completing a certain task - note humor of Sonic assuming that since he did not die after striking the tank--which would happen under normal circumstances--he must have had an extra life available) (when he sees the incapacitated tank, Sonic fully awakens and runs up to it, doing a victory dance)</p> <p>SONIC TO TANK) (cheering) Oh, yeah, baby! (baby : slang term of direct address)</p> <p>SONIC TO TANK) Sonic: 1. Big Tank: 0. I'm sorry. (Sonic: 1. Big Tank: 0 : meaning Sonic has won this first round over the tank and thus has scored one point to the tank's zero) (I'm sorry : said sarcastically)</p>	<p>4AB - (278)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 313</b> - MFS - SONIC DANCES TRIUMPHANTLY, CAMERA DOLLYING L.  SONIC ...one; (quick breath) uh, Big Tank, zero. I'm sorry. <b>1299-03</b>					
<b>SCENE 314</b> - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO SITS IN THE PICKUP TRUCK AND LOOKS RFG AT O.S. SONIC.  SONIC (off) (to Tom) Did we get that on camera?  TOM GESTURES AT O.S. SONIC.  TOM How are you not dead?  SONIC (off) I... <b>1302-04</b>	799.	/1299.4	1302.1/	2.13	SONIC TO TOM, THEN TOM TO SONIC) -Did we get that on camera? -How are you not dead? (Did...camera : i.e., 'Did we film my destruction of the tank')
<b>SCENE 315</b> - MCS - SONIC GESTURES LFG AT O.S. TOM.  SONIC ...have no idea. Did you see me dancing? <b>1307-00</b>	800.	/1302.5	1304.9	2.4	SONIC TO TOM) I have no idea.
<b>SCENE 316</b> - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO NODS RFG AT O.S. SONIC.  TOM Yes, I saw you dance.  SONIC (off) (to tank) Is that... <b>1309-06</b>	801.   802.	1305.1 (over scene end)	1308.9	3.8  1.14	SONIC TO TOM, THEN TOM TO SONIC) -Did you see me dancing? -Yes, I saw you dance. (dancing : referring to his victory dance)  SONIC TO TANK) Is that all you got? (see Title #466) (in the lab, Robotnik is watching Sonic on a screen)
4AB - (279)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 317</b> - FS - HIGH ANGLE - SONIC GESTURES FG AT THE DRONE TANK.</p> <p>SONIC ...all you got?</p> <p>1310-11</p>						
<p><b>SCENE 318</b> - INT. MOBILE LABORATORY - DAY - MCS - ROBOTNIK LOOKS FG AT A HOLOGRAM OF THE DRONE TANK.</p> <p>ROBOTNIK No, but thank you for asking.</p> <p>HE SLIDES THE HOLOGRAM OF THE DRONE TANK OUT OF FRAME.</p> <p>1315-10</p>	803.	1311.1	1314.7	3.6	ROBOTNIK AS IF TO SONIC) No, but thank you for asking. (said with gleeful sarcasm) (Robotnik activates a smaller tank housed within the big tank - Tom sees the small tank begins its activation - Tom reacts with dismay)	
<p><b>SCENE 319</b> - EXT. HIGHWAY - DAY - FS - HIGH ANGLE - A HATCH STARTS TO OPEN ON THE DRONE TANK.</p> <p>1316-12</p>						
<p><b>SCENE 320</b> - MS - THE HATCH STARTS TO OPEN.</p> <p>1317-14</p>						
<p><b>SCENE 321</b> - FS - SONIC, R, REACTS WITH ALARM AS THE HATCH OPENS ON THE DRONE TANK, L.</p> <p>SONIC Uh-oh.</p> <p>1319-07</p>						
<p><b>SCENE 322</b> - MCS - THROUGH THE DRIVER'S WINDOW TO TOM, WHO LOOKS RFG AT O.S. SONIC WITH ALARM.</p> <p>TOM Sonic! Get back in the truck!</p> <p>1323-05</p>	804.	1319.12	1323.4/	3.8	TOM TO SONIC) Sonic! Get back in the truck!	
						4AB - (280)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 323</b> - FS - LOW ANGLE - THE PICKUP TRUCK STARTS TO MOVE BG DOWN THE HIGHWAY.</p> <p>SONIC (off) You go, I'll catch up.</p> <p>1327-00</p> <p><b>SCENE 324</b> - FS - SONIC SUPERSPEEDS LFG AWAY FROM THE DRONE TANK, CAMERA DOLLYING BACK.</p> <p>1329-02</p> <p><b>SCENE 325</b> - FS - CAMERA DOLLIES IN AS SONIC SUPERSPEEDS TO THE PICKUP TRUCK, THEN LEAPS ONTO THE PASSENGER DOOR.</p> <p>SONIC (jumping) Hah!</p> <p>CAMERA DOLLIES R AS SONIC OPENS THE DOOR, FLIPS OVER THE TOP OF THE DOOR, THEN LEAPS ONTO THE PASSENGER SEAT.</p> <p>1337-14</p> <p><b>SCENE 326</b> - MFS - A SMALL TANK SLIDES THROUGH THE HATCH ON THE DRONE TANK AND ONTO THE HIGHWAY. CAMERA DOLLIES IN AS THE SMALL TANK SPEEDS LFG OUT OF FRAME.</p> <p>1342-09</p> <p><b>SCENE 327</b> - MS - THROUGH THE WINDSHIELD TO SONIC, L, LOOKING BG AT THE SMALL TANK, AND TOM, WHO DRIVES THE PICKUP TRUCK FG.</p> <p>SONIC (face obscured) I think that tank just had a baby.</p> <p>CAMERA MOVES IN, OFF TOM AND SONIC, ON THE SMALL TANK,</p> <p>1346-14</p>	805.	1323.10	1326.10	3.0	SONIC TO TOM) You go, I'll catch up. (Tom turns the truck around and speeds off down the highway - Sonic then runs at high speed, quickly catches up to the truck, and gets into the passenger seat - the small tank emerges from the big tank)
	805A	/1342.11	1346.11/	4.0	SONIC TO TOM) I think that tank just had a baby. (That tank : referring to the larger tank) (colorfully referring to the way the smaller tank emerged from the belly of the big tank) (Tom reacts with dismay - the small tank then races after the truck and quickly gains on it - it fires a disc-shaped weapon)
4AB - (281)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 328</b> - FS - LOW ANGLE - THE PICKUP TRUCK SPEEDS BG DOWN THE HIGHWAY, CAMERA DOLLYING R.</p> <p>1349-00</p>		
<p><b>SCENE 329</b> - FS - THE SMALL TANK CHASES THE PICKUP TRUCK L DOWN THE HIGHWAY, CAMERA DOLLYING AND PANNING WITH IT.</p> <p>1353-05</p>		
<p><b>SCENE 330</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, L, LOOKING BG AT THE O.S. SMALL TANK, AND TOM, WHO DRIVES THE PICKUP TRUCK FG DOWN THE HIGHWAY.</p> <p>1355-10</p>		
<p><b>SCENE 331</b> - MS - CAMERA TILTS UP AS A TARGETING SCREEN POPS UP OUT OF THE TOP OF THE SMALL TANK.</p> <p>1358-09</p>		
<p><b>SCENE 332</b> - MCS - LOOKING THROUGH THE TARGETING SCREEN AS IT LOCKS IN ON THE PICKUP TRUCK. THE SCREEN IN THE SMALL TANK READS:</p> <p>SCANNING</p> <p>THE SCREEN CHANGES TO READ:</p> <p>TARGETING</p> <p>THE SCREEN CHANGES TO READ:</p> <p>TARGET LOCKED</p> <p>1360-12</p>		
		4AB - (282)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 333</b> - MS - THE SMALL TANK FIRES A DISC-SHAPED WEAPON FG AT THE O.S. PICKUP TRUCK.</p> <p>1361-14</p>		
<p><b>SCENE 334</b> - MS - CAMERA DOLLIES IN AS THE DISC ENTERS FG AND SLIDES BG TOWARD THE PICKUP TRUCK.</p> <p>1364-13</p>		
<p><b>SCENE 335</b> - MS - THROUGH THE REAR WINDOW TO SONIC, WHO LOOKS FG AT THE O.S. DISC WITH ALARM.</p> <p>SONIC Incoming!</p> <p>1366-08</p>	806.	<p>/1364.14 1366.8/ 1.10 SONIC TO TOM) Incoming! (military warning that a missile is approaching) (Tom swerves the truck out of the way of the disc, and the disc keeps speeding along the highway toward a minivan that is a short distance ahead - there is a family inside the minivan, with the two children fighting over a tablet computer in the backseat)</p>
<p><b>SCENE 336</b> - MCS - THROUGH THE WINDSHIELD TO TOM, WHO TURNS THE PICKUP TRUCK L TOWARD THE SIDE OF THE ROAD. CAMERA DOLLIES R, OFF TOM, TO REVEAL THE DISC SLIDING FG TOWARD THE PICKUP TRUCK.</p> <p>1367-11</p>		
<p><b>SCENE 337</b> - FS - CAMERA DOLLIES IN AS THE DISC SLIDES BG PAST THE PICKUP TRUCK TOWARD A MINIVAN.</p> <p>1369-04</p>		
<p><b>SCENE 338</b> - FS - THE MINIVAN MOVES L DOWN THE HIGHWAY, CAMERA DOLLYING WITH IT.</p> <p>MINIVAN BOY (voice over) It's my turn!</p> <p>1371-08</p>	807.	<p>1370.3 1374.11/ 4.8 MINIVAN BOY TO MINIVAN GIRL, THEN MINIVAN GIRL TO MINIVAN BOY) (over scene end) -It's my turn! -You just had one. (It's my turn : i.e., 'It's my turn to use the computer') (one : a turn)</p>
		4AB - (283)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 339</b> - MS - THROUGH THE WINDSHIELD TO A <b>MINIVAN MOM</b>, SITTING L IN THE PASSENGER SEAT, AND A <b>MINIVAN DAD</b>, WHO DRIVES THE MINIVAN FG. A <b>MINIVAN GIRL</b>, LBG, AND A <b>MINIVAN BOY</b>, RBG, SIT IN THE BACK SEAT AND FIGHT OVER A TABLET COMPUTER.</p> <p>MINIVAN GIRL You just had one. It's mine.</p> <p>THE MINIVAN DAD GLANCES AT THE KIDS WITH ANNOYANCE.</p> <p>MINIVAN DAD Hey...</p> <p style="text-align: right;"><b>1374-13</b></p> <p><b>SCENE 340</b> - MCS - THROUGH THE WINDSHIELD TO THE MINIVAN DAD, WHO DRIVES THE MINIVAN RFG DOWN THE HIGHWAY.</p> <p>MINIVAN DAD ...stop fighting or I'm taking that thing away!</p> <p style="text-align: right;"><b>1377-10</b></p> <p><b>SCENE 341</b> - INT. MINIVAN - DAY - MS - THE MINIVAN GIRL, L, AND THE MINIVAN BOY, R, FIGHT OVER THE TABLET COMPUTER.</p> <p>MINIVAN GIRL Yeah, right, Dad.</p> <p style="text-align: right;"><b>1378-13</b></p> <p><b>SCENE 342</b> - EXT. HIGHWAY - DAY - MS - THE DISC SLIDES L AND ATTACHES TO THE BOTTOM OF THE MINIVAN. THE DISC GIVES THE MINIVAN AN ELECTRICAL JOLT, SHUTTING OFF THE ENGINE.</p> <p style="text-align: right;"><b>1380-09</b></p>	<p>808.</p>	<p>/1374.15 1378.13/ 3.14 (over scene end)</p> <p>MINIVAN DAD TO MINIVAN BOY &amp; GIRL, THEN MINIVAN GIRL TO MINIVAN DAD) -Stop fighting or I'll take it away. -Yeah, right, Dad. (it : referring to the computer) (Yeah, right : said scoffingly, implying that she knows he will not carry out that threat) (the disc affixes to the bottom of the minivan and gives it an electrical jolt, shutting off its engine - the abrupt loss of power causes the minivan to spin around, and the entire family screams - the minivan then comes to a stop at the side of the road and Tom's truck races past it - in the truck, Sonic climbs out the broken rear window into the flatbed)</p>
4AB - (284)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 343</b> - INT. MINIVAN - DAY - CS - ELECTRICAL SHOCKS PULSE THROUGH THE DIALS ON THE DASHBOARD.</p> <p>1381-09</p>		
<p><b>SCENE 344</b> - EXT. HIGHWAY - DAY - FS - HIGH ANGLE - CAMERA DOLLIES BACK AS THE MINIVAN SWERVES WILDLY, THEN STARTS TO SPIN.</p> <p>1384-06</p>		
<p><b>SCENE 345</b> - MS - THROUGH THE WINDSHIELD AS THE MEMBERS OF THE MINIVAN FAMILY REACT WITH HORROR.</p> <p>MINIVAN FAMILY (screams)</p> <p>1386-01</p>		
<p><b>SCENE 346</b> - FS - HIGH ANGLE - CAMERA DOLLIES IN AS THE MINIVAN SPINS.</p> <p>1387-03</p>		
<p><b>SCENE 347</b> - FS - THE MINIVAN STOPS ON THE HIGHWAY. THE PICKUP TRUCK ENTERS RFG, THEN SPEEDS LFG PAST THE MINIVAN AND OUT OF FRAME.</p> <p>1390-15</p>		
<p><b>SCENE 348</b> - MS - THROUGH THE WINDSHIELD TO THE FAMILY IN THE MINIVAN, AS THEY REACT WITH SHOCK.</p> <p>MINIVAN FAMILY (shocked breaths)</p> <p>1394-11</p>		
<p><b>SCENE 349</b> - MS - THE SMALL TANK SPEEDS FG DOWN THE HIGHWAY, CAMERA DOLLYING BACK.</p> <p>1396-05</p>		
		4AB - (285)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 350</b> - MCS - THROUGH THE WINDSHIELD TO TOM, WHO DRIVES THE PICKUP TRUCK FG. SONIC SLIDES THROUGH THE BROKEN BACK WINDOW ONTO THE FLATBED AT THE BACK OF THE TRUCK. TOM LOOKS BG OVER HIS SHOULDER AT SONIC.</p> <p>TOM Where are ya goin'?</p> <p>SONIC STANDS UP IN THE FLATBED AND LOOKS AT TOM.</p> <p>SONIC (face obscured) Just drive (on) the car. I'll take...</p> <p style="text-align: right;"><b>1401-09</b></p> <p><b>SCENE 351</b> - FS - CAMERA DOLLIES IN ON SONIC, WHO TURNS FG TOWARD THE O.S. SMALL TANK.</p> <p>SONIC ...care o' this. And if I don't make it...</p> <p>CAMERA HOLDS AS SONIC HOPS ONTO THE REAR BUMPER.</p> <p>SONIC (cont'd) ...just ditch me. You seem good at that.</p> <p style="text-align: right;"><b>1407-13</b></p> <p><b>SCENE 352</b> - MFS - CAMERA DOLLIES IN AS THE SMALL TANK FIRES A SERIES OF DISCS LFG AT THE O.S. PICKUP TRUCK.</p> <p style="text-align: right;"><b>1410-01</b></p>	<p>809.</p> <p>810.</p>	<p>1397.7 1402.3 4.12 (over scene end)</p> <p>1402.7 1407.13/ 5.6</p> <p>TOM TO SONIC, THEN SONIC TO TOM) -Where are you going? -Just drive. I'll take care of this. (this : referring to the attack of the small tank)</p> <p>SONIC TO TOM) If I don't make it, just ditch me. You seem good at that. (make it : survive - succeed in stopping the small tank) (ditch : slang for, 'abandon') (You seem good at that : referring to Tom's previous attempt to abandon Sonic at the side of the road, and to Tom's decision to leave Green Hills) (the small tank fires a multitude of discs in quick succession, and Sonic leaps off the truck flatbed and catches them all - he then leaps on top of the tank and affixes them all to its turret - in the lab, Robotnik sees Sonic's giant face leering down at him on a holographic screen)</p>
4AB - (286)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 353</b> - FS - CAMERA DOLLIES IN AS FIVE DISCS SLIDE BG TOWARD THE PICKUP TRUCK. 1412-08</p> <p><b>SCENE 354</b> - MS - LOW ANGLE - SONIC LEAPS R OFF THE BACK OF THE PICKUP TRUCK, CAMERA PANNING WITH HIM. 1413-11</p> <p><b>SCENE 355</b> - FS - SONIC SUPERSPEEDS R DOWN THE HIGHWAY, PICKING UP SOME OF THE DISCS AND DESTROYING THE OTHERS, CAMERA DOLLYING WITH HIM. HE THEN LEAPS ONTO THE TOP OF THE SMALL TANK. CAMERA HOLDS AS HE LOWERS HIS HEAD TOWARD THE TARGETING SCREEN. 1422-10</p> <p><b>SCENE 356</b> - INT. MOBILE LABORATORY - DAY - MS - ROBOTNIK, STANDING FG ON THE CONSOLE, LOOKS UP AT THE VIDEO SCREEN, WHICH SHOWS AN IMAGE OF SONIC LOOKING INTO THE TARGETING SCREEN.</p> <p>SONIC (as hologram) Hey, everyone! Welcome back to my live stream. 1425-13</p> <p><b>SCENE 357</b> - MCS - ROBOTNIK LOOKS FG AT THE O.S. VIDEO SCREEN WITH SHOCK.</p> <p>SONIC (over hologram) Today, we're destroying robots. 1427-08</p>	<p>811.</p>	<p>/1422.12 1427.4/ 4.8 SONIC AS IF TO AUDIENCE) (over scene end) Welcome back to my live stream. Today we're destroying robots. (live stream : live transmission of an event over the Internet) (note humor of Sonic acting as if he is hosting a program over the Internet)</p>
		4AB - (287)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 358</b> - EXT. HIGHWAY - DAY - FS - LOW ANGLE - SONIC, STANDING ON THE SMALL TANK, STRAIGHTENS UP AND WAVES THE DISCS IN HIS HAND.</p> <p>SONIC Step one, ah-rrrrah!</p> <p>HE THROWS DOWN THE DISCS AND THEY ATTACH TO THE SMALL TANK.</p> <p><b>1430-02</b></p> <p><b>SCENE 359</b> - FS - CAMERA DOLLIES BACK AS SONIC LEAPS OFF THE SMALL TANK AND SUPERSPEEDS LFG OUT OF FRAME. BOLTS OF ELECTRICAL CURRENT SHOOT THROUGH THE SMALL TANK. THE SMALL TANK SWERVES BG TO THE SIDE OF THE ROAD AND HITS SOME ROCKS, CAMERA DOLLYING WITH IT. THE SMALL TANK EXPLODES.</p> <p><b>1436-05</b></p> <p><b>SCENE 360</b> - MS - THROUGH THE REAR WINDOW OF THE PICKUP TRUCK TO SONIC. WHO STANDS UP AND LOOKS RFG AT THE O.S. SMALL TANK. TOM, L, DRIVES THE PICKUP TRUCK BG.</p> <p>SONIC (chuckling, to Tom) Yes, we did it!</p> <p><b>1439-08</b></p> <p><b>SCENE 361</b> - FS - A SMALLER UNICYCLE TANK SEPARATES FROM THE BURNING WRECKAGE AND SPEEDS FG DOWN THE HIGHWAY, CAMERA DOLLYING BACK.</p> <p><b>1446-03</b></p>	<p>812.</p> <p>812A</p>	<p>/1427.12 1430.0/ 2.4 SONIC AS IF TO AUDIENCE) Step one. (Sonic slaps the last disc over the tank's camera lens - Sonic leaps off the tank and runs back to the truck - the discs then give the tank a massive electrical shock and it explodes into pieces)</p> <p>1436.12 1439.6/ 2.10 SONIC TO TOM) Yes, we did it! (did it : i.e., 'destroyed the tank') (one of the pieces of the destroyed tank is an even smaller, unicycle tank - it quickly recovers and continues pursuit of the truck) (Sonic reacts with disappointment)</p>
4AB - (288)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 362</b> - MS - THROUGH THE REAR WINDOW TO SONIC, WHO LOOKS FG AT O.S. UNICYCLE TANK. TOM, SITTING L AND DRIVING THE PICKUP TRUCK BG, GLANCES BACK FG AT THE O.S. UNICYCLE TANK.</p> <p>SONIC We did <u>not</u> do it. Who <u>is</u> this guy?</p> <p style="text-align: right;"><b>1450-04</b></p>	813.	1446.8	1450.0/	3.8	SONIC TO TOM) (chuckling) We did not do it. Who <u>is</u> this guy? (do it : i.e., 'destroy the tank') (this guy : referring to Robotnik)	
<p><b>SCENE 363</b> - INT. MOBILE LABORATORY - DAY - MCS - ROBOTNIK SMILES.</p> <p>ROBOTNIK (quick breath) Ever wonder where <u>your</u> tax dollars are going?</p> <p style="text-align: right;"><b>1454-03</b></p>	814.	1450.11	1454.3/	3.8	ROBOTNIK AS IF TO PUBLIC) Ever wonder where <u>your</u> tax dollars are going? (dryly referring to the fact that all of Robotnik's expensive technology is funded by the federal government)	
<p><b>SCENE 364</b> - INT. PICKUP TRUCK - DAY - MCS - TOM, DRIVING THE PICKUP TRUCK R, OPENS HIS SEAT BELT.</p> <p>TOM (to Sonic) My turn.</p> <p style="text-align: right;"><b>1455-14</b></p>	815.	/1454.7	1455.14/	1.7	TOM TO SONIC) My turn. (i.e., 'It is my turn to disable the attacking vehicle.') (Tom unfastens his seatbelt and starts climbing out of the driver's seat)	
<p><b>SCENE 365</b> - EXT. HIGHWAY - DAY - MS - THROUGH THE WINDSHIELD TO TOM, WHO HOLDS THE STEERING WHEEL. SONIC, L, CLIMBS BACK ONTO THE FRONT SEAT.</p> <p>TOM Here, just keep us goin' straight. (quick grunt) I put it in cruise control.</p> <p>SONIC SLIDES R ONTO THE DRIVER'S SEAT, CAMERA DOLLYING WITH HIM. AS SOON AS SONIC IS HOLDING THE STEERING WHEEL, TOM SLIDES BG INTO THE BACK SEAT.</p>	816.	/1456.2	1459.11	3.9	TOM TO SONIC) Just keep us going straight. I put it in cruise control. (it : the truck) (cruise control : electronic device in a motor vehicle that can be switched on to maintain a selected constant speed without the use of the accelerator) (Tom climbs into the backseat as Sonic takes his place and grips the steering wheel)	
4AB - (289)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 365 - (CONTINUED)</b>  SONIC (chuckles) I feel just like Vin Diesel.  TOM (overlapping) (pants sliding into back seat)  <b>1463-02</b>  <b>SCENE 366 - INT. PICKUP TRUCK - DAY - MCS - HIGH ANGLE - TOM (FACE OFF) PICKS UP A FLASHLIGHT OFF THE FLOOR.</b>  SONIC (off) It's all...  <b>1464-02</b>  <b>SCENE 367 - EXT. HIGHWAY - DAY - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO DRIVES THE PICKUP TRUCK FG. TOM SITS BG WITH THE FLASHLIGHT.</b>  SONIC ...about family, Tom.  TOM LOOKS BG OUT THE WINDOW AT THE O.S. UNICYCLE TANK.  <b>1466-00</b>  <b>SCENE 368 - EXT. HIGHWAY - DAY - MFS - THE UNICYCLE TANK SPEEDS LFG DOWN THE HIGHWAY AFTER THE O.S. PICKUP TRUCK, CAMERA DOLLYING BACK. BLADES OPEN FROM EITHER SIDE OF THE WHEEL.</b>  <b>1469-07</b>  <b>SCENE 369 - FS - LOW ANGLE - CAMERA DOLLIES IN AS TOM OPENS THE REAR DRIVER'S DOOR, THEN LEANS OUT OF THE PICKUP TRUCK WITH THE FLASHLIGHT IN HIS HAND.</b>  TOM (pants opening car door)  <b>1470-14</b>	817.	1459.15 1466.0/ 6.1 (over scene ends)  SONIC TO TOM) I feel like Vin Diesel. It's all about family, Tom. (Vin Diesel : stage name for Mark Sinclair, an American actor, producer, director, and screenwriter, the star of many action films, including the 2001 "The Fast and The Furious" and its sequels, which featured numerous car races and chase scenes) (It's all about family : note that Sonic is impersonating Vin Diesel's character Dominic Toretto from "The Fast And The Furious", which emphasized the bonds between friends and family in the criminal world of street racing) (Tom grabs a flashlight and then opens the back door - he sees that the unicycle tank has extended twin blades and is about to puncture the truck's rear tire, so he starts batting at it with the flashlight)
4AB - (290)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 370</b> - MFS - CAMERA DOLLIES BACK AS THE UNICYCLE TANK MOVES FG TOWARD THE BACK OF THE PICKUP TRUCK.</p> <p>1473-01</p>		
<p><b>SCENE 371</b> - MCS - THE BLADE ON THE UNICYCLE TANK MOVES TOWARD THE WHEEL ON THE PICKUP TRUCK.</p> <p>1474-04</p>		
<p><b>SCENE 372</b> - FS - CAMERA DOLLIES L AS TOM SWINGS THE FLASHLIGHT AND HITS THE UNICYCLE TANK, KNOCKING IT AWAY FROM THE PICKUP TRUCK.</p> <p>TOM (swinging grunt)</p> <p>1476-07</p>		
<p><b>SCENE 373</b> - MLS - HIGH ANGLE - CAMERA DOLLIES IN AS THE PICKUP TRUCK SWERVES BG AWAY FROM THE UNICYCLE TANK.</p> <p>SONIC (voice over) Quick suggestion. Roll up into...</p> <p>1479-08</p>	817A	1477.1 1483.4 6.3 (over scene ends)
<p><b>SCENE 374</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO DRIVES THE PICKUP TRUCK FG.</p> <p>SONIC ...a ball and smash him with your bo-...</p> <p>1481-15</p>		SONIC TO TOM) Quick suggestion. Roll up into a ball and smash him with your body. (Quick suggestion : i.e., 'I have a quick suggestion') (Roll...body : note humor of Sonic suggesting the extremely dangerous maneuver Sonic just performed against Robotnik's large tank) (Sonic is steering clumsily, and the truck swerves back and forth, almost throwing Tom off)
		4AB - (291)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 375</b> - MS - LOW ANGLE - TOM HANGS OUT FROM THE DOOR OF THE SWERVING PICKUP TRUCK, DESPERATELY TRYING TO HOLD ON.</p> <p>SONIC (off) ...-dy.</p> <p>TOM Whoa! Where'd ya learn how to drive?!</p> <p><b>1487-14</b></p>	818.	1484.4	1487.12/ 3.8	TOM TO SONIC) Where'd you learn how to drive? (implying that Sonic's driving is very bad) (inside, the truck, Sonic is reading the truck's owner's manual as he drives)	
<p><b>SCENE 376</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO HOLDS AN OWNER'S MANUAL AND DRIVES THE PICKUP TRUCK FG.</p> <p>SONIC Here, in this truck. It's happening as we speak.</p> <p>THE BOOKLET COVER READS:</p> <p>OWNER'S MANUAL</p> <p><b>1491-10</b></p>	819.	/1488.0	1491.10/ 3.10	<b>NARRATIVE TITLE)</b> (of manual), THEN SONIC TO TOM) -OWNER'S MANUAL -Here. It's happening as we speak. (OWNER'S MANUAL : Instructional book or booklet that is supplied with almost all technologically advanced consumer products, such as vehicles) (It : i.e., 'My learning how to drive' - meaning this is the first time he has ever driven a vehicle) (the tank is again moving its blade toward the truck tire)	
<p><b>SCENE 377</b> - MFS - THE UNICYCLE TANK SWERVES BACK TOWARD THE REAR WHEEL ON THE PICKUP TRUCK, CAMERA DOLLYING IN.</p> <p><b>1493-02</b></p>					
<p><b>SCENE 378</b> - MCS - THE BLADE MOVES BACK TOWARD THE TIRE.</p> <p><b>1494-04</b></p>					
<p><b>SCENE 379</b> - MS - CAMERA DOLLIES IN AS TOM, HANGING OUT THE DOORWAY, HITS THE UNICYCLE TANK WITH THE FLASHLIGHT.</p> <p>TOM (frustrated grunt)</p> <p>THE UNICYCLE TANK MOVES BACK FG OUT OF TOM'S REACH.</p> <p><b>1496-10</b></p>					
4AB - (292)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 380</b> - MCS - LOW ANGLE - TOM LOOKS RFG AT THE O.S. UNICYCLE TANK.</p> <p>TOM I can't reach it! Bring him in closer!</p> <p>1499-09</p>	820.	/1496.11 1499.9/ 2.14 TOM TO SONIC) I can't reach it. Bring him in closer. (it : the tank) (him : the truck)
<p><b>SCENE 381</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO DRIVES THE PICKUP TRUCK FG. TOM (FACE OFF), BG, HANGS OUT THE DOORWAY.</p> <p>SONIC What?</p> <p>TOM (face off) Bring...</p> <p>1500-10</p>	821.	/1499.13 1503.3/ 3.6 SONIC TO TOM, THEN TOM TO SONIC) -What? -Bring it in closer! Hit the brakes. (Hit the brakes : i.e., 'Apply the brakes' - 'Step on the brake pedal')
<p><b>SCENE 382</b> - MCS - LOW ANGLE - TOM LOOKS RFG AT THE O.S. UNICYCLE TANK.</p> <p>TOM ...it in closer! Hit the brakes!</p> <p>1503-06</p>		
<p><b>SCENE 383</b> - MCS - THROUGH THE WINDSHIELD TO SONIC, WHO LOOKS DOWN AT THE O.S. PEDALS.</p> <p>SONIC Oh, (face obscured) ya mean this one?</p> <p>SONIC STEPS ON THE O.S. GAS PEDAL.</p> <p>1505-05</p>	822.	/1503.7 1505.5/ 1.14 SONIC TO TOM) You mean this one? (one : pedal) (Sonic steps on the accelerator pedal)
4AB - (293)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 384</b> - MCS - TOM HOLDS ON DESPERATELY TO THE DOORFRAME AS THE PICKUP TRUCK ACCELERATES.</p> <p>TOM (grunts) The <u>other</u> brakes!</p> <p>O.S. SONIC PUSHES ON THE BRAKE PEDAL. CAUSING TOM TO SMASH INTO THE DOOR.</p> <p>TOM (cont'd) (grunts)</p> <p>1509-09</p> <p><b>SCENE 385</b> - MS - THE UNICYCLE TANK SMACKS INTO THE DOOR.</p> <p>1511-08</p> <p><b>SCENE 386</b> - MS - THE UNICYCLE TANK IS KNOCKED BACK AGAINST THE SIDE OF THE PICKUP TRUCK.</p> <p>1512-15</p> <p><b>SCENE 387</b> - MS - HIGH ANGLE - THE UNICYCLE TANK RECOVERS ITS STABILITY AND SPEEDS ALONGSIDE THE PICKUP TRUCK.</p> <p>1514-01</p> <p><b>SCENE 388</b> - MCS - TOM LOOKS RFG AT THE O.S. UNICYCLE TANK.</p> <p>TOM (pants with determination) (grunts swinging flashlight - continues under following scenes and dialogue)</p> <p>HE SWINGS THE FLASHLIGHT.</p> <p>1516-13</p>	823.	1506.14	1509.4	2.6	<p>TOM TO SONIC) The <u>other</u> brakes! (sarcastically meaning the other pedal) (Sonic steps on the brake pedal and the truck slows down, thereby moving its tire out of range of the tank blade - as the tank brakes and tries to get back into position, Tom hits it with the flashlight and destroys it - in his lab, Robotnik cries out furiously)</p>
4AB - (294)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 389</b> - MCS - THE FLASHLIGHT HITS THE UNICYCLE TANK.</p> <p>1518-00</p> <p><b>SCENE 390</b> - FS - CAMERA DOLLIES L AS THE UNICYCLE TANK SLOWS DOWN AND STARTS TO SHAKE.</p> <p>1519-04</p> <p><b>SCENE 391</b> - MFS - CAMERA DOLLIES BACK AS THE UNICYCLE TANK COLLAPSES ON THE HIGHWAY WITH FLAMES SHOOTING OUT OF IT.</p> <p>1521-14</p> <p><b>SCENE 392</b> - MCS - TOM LOOKS RFG AT THE O.S. UNICYCLE TANK.</p> <p>TOM (chuckling) Ha-ha! Whoo!</p> <p>1525-02</p> <p><b>SCENE 393</b> - MFS - CAMERA DOLLIES IN AS TOM SITS BACK DOWN IN THE PICKUP TRUCK.</p> <p>1526-09</p> <p><b>SCENE 394</b> - INT. MOBILE LABORATORY - DAY - MFS - ROBOTNIK TURNS AND PACES BG, GESTURING FURIOUSLY. A YELLOW ALERT ON A HOLOGRAM SCREEN READS (IN REVERSE):</p> <p>OFFLINE</p> <p>ROBOTNIK Ohhhh! (face obscured) (angry inhale) Give me a big fat (on) break!</p> <p>1534-09</p> <p><b>SCENE 395</b> - EXT. HIGHWAY - DAY - MS - CAMERA DOLLIES IN AS A TINY HELICOPTER DRONE FLIES FG OUT OF THE WRECKAGE OF THE UNICYCLE TANK.</p> <p>1538-11</p>	<p>824.</p>	<p>1529.10 1534.9/ 4.15 ROBOTNIK) (reacting) Give me a big fat break! (big fat : slang emphatic) (on the highway, a tiny helicopter drone emerges from the unicycle tank and goes flying after the truck - Sonic, now in the passenger seat again, turns and sees the drone hovering outside his window)</p> <p>4AB - (295)</p>



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 396</b> - MS - THE DRONE FLIES R, CAMERA MOVING WITH IT TO REVEAL SONIC, SITTING FG IN THE PASSENGER SEAT OF THE PICKUP TRUCK. TOM, BG, IS DRIVING THE PICKUP TRUCK R DOWN THE HIGHWAY. CAMERA HOLDS AS SONIC LOOKS AT THE DRONE.</p> <p>SONIC Aw, this one is...</p> <p style="text-align: right;"><b>1544-08</b></p> <p><b>SCENE 397</b> - INT. PICKUP TRUCK - DAY - MCS - SONIC, TURNING AND LOOKING RFG AT O.S. TOM, GESTURES BG AT THE DRONE.</p> <p>SONIC ...cute. Let's keep him.</p> <p>THE DRONE SUDDENLY STARTS CUTTING INTO THE TRUCK WITH A WELDING TORCH.</p> <p style="text-align: right;"><b>1548-10</b></p> <p><b>SCENE 398</b> - EXT. HIGHWAY - DAY - MCS - SONIC TURNS AND LOOKS FG OUT THE WINDOW AT THE DRONE.</p> <p>SONIC (yelps)</p> <p>THE DRONE CUTS THROUGH THE METAL ON THE PASSENGER DOOR.</p> <p style="text-align: right;"><b>1551-06</b></p> <p><b>SCENE 399</b> - MS - THE DRONE CONTINUES TO CUT ACROSS THE METAL BELOW THE WINDSHIELD, CAMERA DOLLYING R. SONIC, L, AND TOM, SITTING R AND DRIVING THE PICKUP TRUCK FG, LOOK AT THE DRONE WITH ALARM.</p> <p>TOM Oh, come on!</p> <p>SONIC How could something so adorable be so terrible?</p> <p style="text-align: right;"><b>1557-07</b></p>	<p>825.</p> <p>826.</p> <p>827.</p>	<p>1542.12 1547.0 4.4 (over scene end)</p> <p>/1551.8 1553.8 2.0</p> <p>1553.12 1557.7/ 3.11 (over scene end)</p>	<p>SONIC TO TOM) Aw, this one is cute. Let's keep him. (this one : i.e., 'this drone') (humorously referring to the drone as if it were a small, cute animal) (the drone is outfitted with a welding torch which starts cutting through the metal around the truck cab)</p> <p>TOM TO DRONE) Oh, come on! (interjection of exasperation)</p> <p>SONIC TO TOM) How could something so adorable be so terrible? (the drone continues cutting around the cab)</p>	<p>4AB - (296)</p>	

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 400</b> - MCS - THE DRONE CONTINUES TO CUT THROUGH THE METAL ON THE DRIVER'S SIDE OF THE CAR, CAMERA DOLLYING WITH IT. 1560-10</p> <p><b>SCENE 401</b> - MS - THE UNICYCLE TANK CONTINUE TO CUT THROUGH THE METAL ON THE BACK OF THE PICKUP TRUCK'S CAB. 1562-03</p> <p><b>SCENE 402</b> - MS - SONIC LEANS OUT THE PASSENGER WINDOW AND LOOKS AT THE DRONE, WHICH CONTINUES TO CUT THROUGH THE METAL.</p> <p>SONIC You've got car insurance, right? 1564-06</p> <p><b>SCENE 403</b> - MFS - THE TOP OF THE CAB FLIES OFF THE PICKUP TRUCK. 1565-09</p> <p><b>SCENE 404</b> - MS - SONIC, L, AND TOM, SITTING R AND DRIVING THE PICKUP TRUCK FG, REACT WITH SHOCK.</p> <p>TOM (screams)</p> <p>SONIC (simultaneously) (longer scream - continues under following scene) 1567-02</p> <p><b>SCENE 405</b> - MFS - CAMERA DOLLIES IN AS THE PICKUP TRUCK CAB SMASHES DOWN ON THE HIGHWAY AND SHATTERS. 1569-01</p>	827A	/1562.4 1564.6/ 2.2 SONIC TO TOM) You've got car insurance, right? (absurdly suggesting that the insurance company will reimburse Tom for the damage to his truck) (the drone finishes cutting all the way around the cab, and the top flies off the truck, leaving Tom and Sonic exposed as if they were in an open convertible - the drone then flies up to Sonic, who grabs it)
4AB - (297)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 406</b> - MS - THE DRONE FLIES BACK TOWARD THE PICKUP TRUCK, CAMERA MOVING WITH IT. <b>1571-15</b>					
<b>SCENE 407</b> - MCS - SONIC, SITTING IN THE PASSENGER SEAT, GRABS THE DRONE. <b>1573-08</b>					
<b>SCENE 408</b> - MS - HIGH ANGLE - SONIC, L, HOLDS THE DRONE AS TOM, R, DRIVES THE PICKUP TRUCK FG.					
SONIC Buzz... <b>1575-02</b>	827B	1574.8 (over scene end)	1576.8/ 2.0	SONIC TO DRONE) Buzz off. (Buzz off : note double meaning - [1] colloquial for, 'Go away'; and [2] literally, 'Stop buzzing' - referring to buzzing sound of the motors of the drone) (Sonic breaks the welding torch off the drone - the drone starts beeping)	
<b>SCENE 409</b> - EXT. PICKUP TRUCK - DAY - MCS - SONIC HOLDS THE DRONE.					
SONIC ...off.					
SONIC PULLS THE WELDING TORCH OFF THE DRONE. <b>1576-09</b>					
<b>SCENE 410</b> - MS - SONIC HOLDS UP THE DRONE, WHICH STARTS TO BEEP.					
SONIC That doesn't sound good. <b>1579-02</b>	828.	1577.12 (over scene end)	1581.7/ 3.11	SONIC TO TOM, THEN TOM TO SONIC) -That doesn't sound good. -No, beeping is bad. Get rid of it! (Sonic tries to throw the drone away, but it is now affixed to his hand)	
4AB - (298)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 411</b> - MS - TOM, DRIVING THE PICKUP TRUCK R, LOOKS LFG AT SONIC, WHO TRIES TO THROW THE DRONE AWAY.</p> <p>TOM No, beeping is bad! Get rid of it!</p> <p>THE DRONE IS NOW STUCK TO SONIC'S HAND.</p> <p>SONIC I'm...</p> <p style="text-align: right;"><b>1581-10</b></p>		
<p><b>SCENE 412</b> - EXT. HIGHWAY - DAY - MS - HIGH ANGLE - SONIC, L, FRANTICALLY TRIES TO SHAKE THE DRONE OFF HIS HAND AS TOM, R, DRIVES THE PICKUP TRUCK FG DOWN THE HIGHWAY.</p> <p>SONIC ...trying.</p> <p>TOM Throw it out the wind-- Throw it anywhere!</p> <p>SONIC (overlapping) (grunts) I can't get it off!</p> <p style="text-align: right;"><b>1586-13</b></p>	<p>829.</p> <p>830.</p>	<p>/1581.11 1585.7 3.12 SONIC TO TOM, THEN TOM TO SONIC) -I'm trying. -Throw it out the window. Throw it anywhere! (trying : i.e., 'trying to throw away the drone')</p> <p>1585.11 1589.1/ 3.6 SONIC TO TOM, THEN TOM TO SONIC) (over scene end) -I can't get it off. -All right, I'm pulling over. (pulling over : i.e., 'driving to the side of the road and stopping') (Tom swerves off the highway and goes speeding into the middle of an open field, where he comes to a stop - Sonic leaps out of the truck and keeps trying to get the drone off his hand - finally he does so, and he looks up at Tom as Tom gets out of the truck)</p>
<p><b>SCENE 413</b> - EXT. PICKUP TRUCK - DAY - MCS - TOM TURNS THE STEERING WHEEL.</p> <p>TOM All right, I'm pullin' over!</p> <p style="text-align: right;"><b>1589-01</b></p>		
<p><b>SCENE 414</b> - EXT. HIGHWAY - DAY - MFS - CAMERA DOLLIES IN AS THE PICKUP TRUCK SWERVES RBG TOWARD THE SIDE OF THE ROAD.</p> <p style="text-align: right;"><b>1590-10</b></p>		
4AB - (299)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 415</b> - FS - TOM DRIVES THE PICKUP TRUCK R INTO A FIELD AT THE SIDE OF THE ROAD, CAMERA PANNING WITH HIM. SONIC LEAPS FG OUT OF THE TRUCK, DESPERATELY TRYING TO SHAKE THE DRONE OFF HIS HAND.</p> <p>SONIC (frantic grunts - continues under following scene)</p> <p>1596-13</p> <p><b>SCENE 416</b> - MFS - TOM, BG, STOPS THE PICKUP TRUCK AS SONIC, BG, SUPERSPEEDS L AND R, TRYING TO GET THE DRONE OFF HIS HAND.</p> <p>1599-03</p> <p><b>SCENE 417</b> - MCS - SONIC STOPS AND LOOKS AT HIS HANDS, BUT THE DRONE IS NOW ATTACHED TO SONIC'S FOREHEAD. SONIC LOOKS LFG AT O.S. TOM.</p> <p>SONIC Did I get it?</p> <p>1602-03</p> <p><b>SCENE 418</b> - MS - TOM HURRIES RFG AROUND THE BACK OF THE PICKUP TRUCK AND TOWARD O.S. SONIC.</p> <p>TOM Nope.</p> <p>1603-12</p> <p><b>SCENE 419</b> - MCS - SONIC, REALIZING THE DRONE IS ON HIS FOREHEAD, SMACKS IT FRANTICALLY WITH HIS HANDS.</p> <p>SONIC Agh!</p> <p>1605-08</p>	831.	<p>1600.13 1603.9/ 2.12 SONIC TO TOM, THEN (over scene end) TOM TO SONIC) -Did I get it? -Nope. (Did I get it : i.e., 'Did I get the drone off') (Nope : colloquial for, 'No') (the drone is revealed on Sonic's forehead - Sonic frantically flails at it as Tom runs up to him)</p>
4AB - (300)		

"SONIC THE HEDGEHOG" R/4AB P/101

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 420</b> - MCS - TOM HURRIES RFG TO O.S. SONIC, CAMERA PANNING SLIGHTLY WITH HIM.</p> <p>TOM Here, hold still.</p> <p style="text-align: right;"><b>1607-13</b></p> <p><b>SCENE 421</b> - MS - TOM (FACE OFF), LFG, PULLS THE DRONE OFF SONIC.</p> <p>TOM (face off) (grunts softly)</p> <p style="text-align: right;"><b>1608-11</b></p> <p><b>SCENE 422</b> - FS - TOM, STANDING R BESIDE SONIC, THROWS THE DRONE RBG OUT OF FRAME.</p> <p>TOM (throwing grunt)</p> <p>SONIC (face obscured) (overlapping) It's going, it's going...</p> <p style="text-align: right;"><b>1611-13</b></p> <p><b>SCENE 423</b> - MCS - TOM STEPS BACK AND LOOKS RFG AT O.S. SONIC, BUT THE DRONE ENTERS RFG AND ATTACHES TO HIS HAND.</p> <p>SONIC (off) ...it's still here.</p> <p>TOM TRIES TO SHAKE THE DRONE OFF HIS HAND.</p> <p>TOM (overlapping) Aw, ss--</p> <p style="text-align: right;"><b>1616-00</b></p>	<p>832.</p> <p>832A</p> <p>832B</p>	<p>1606.1</p> <p>1609.10</p> <p>1612.9</p>	<p>1607.13/</p> <p>1611.13/</p> <p>1615.0</p>	<p>1.12</p> <p>2.3</p> <p>2.7</p>	<p>TOM TO SONIC) Hold still. (Tom uses a rag to pull the drone off Sonic's forehead, then he wraps the drone in the rag and throws it into a nearby forest)</p> <p>SONIC TO TOM) It's going, it's going... (note that Sonic is beginning to say the phrase, 'It's going, it's going, it's gone,' popularized by baseball announcers when describing a well-hit ball that is flying out of the stadium for a home run) (Tom grins and gestures triumphantly, and in so doing discovers that the drone is stuck to his hand)</p> <p>SONIC TO TOM) ...it's still here. (note that Sonic is altering the closing of the phrase, 'It's going, it's going, it's gone' to give it an opposite meaning and point out the fact that the drone is still on Tom's hand) (Sonic runs over with a stick and pries the drone off Tom's hand, but gets it stuck on his own - he frantically tries to pry it off)</p>
4AB - (301)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 424</b> - MCS - SONIC SUPERSPEEDS FG AND PULLS THE DRONE OFF TOM'S HAND.</p> <p>SONIC (struggling grunts)</p> <p>1619-08</p>					
<p><b>SCENE 425</b> - MFS - TOM, BG, LOOKS UP AT SONIC, WHO STOPS FG AND TRIES TO PRY OFF THE DRONE WITH A STICK.</p> <p>SONIC (to drone) Get off me.</p> <p>SONIC PRIES THE DRONE OFF HIS HAND AND PUTS IT ON A ROCK. THE DRONE CONTINUES TO BEEP.</p> <p>1621-03</p>	833.	/1619.9	1621.3/	1.10	SONIC TO DRONE) Get off me. (Sonic finally manages to pry the drone off his hand with the stick)
<p><b>SCENE 426</b> - MFS - SONIC TURNS AND GESTURES TRIUMPHANTLY LFG AT O.S. TOM.</p> <p>SONIC (turning to Tom) Ha-ha! Nailed it!</p> <p>1624-04</p>	833A	1621.12	1624.4/	2.8	SONIC TO TOM) Nailed it! (Nailed it : colloquial for, 'I skillfully and cleverly accomplished the task' - here referring to Sonic's successful detachment from the drone using a stick, which somewhat resembles a nail) (suddenly, the drone explodes, and the shock wave sends Sonic and Tom flying - when the smoke clears, Tom quickly regains consciousness and sees Sonic lying face down by the rock)
<p><b>SCENE 427</b> - MCS - CAMERA DOLLIES IN AS THE DRONE STARTS TO FLASH RED.</p> <p>1625-01</p>					
<p><b>SCENE 428</b> - MS - THE DRONE EXPLODES BEHIND SONIC, BLASTING HIM FG.</p> <p>SONIC (loud grunt - continues under following scene)</p> <p>SONIC FLIES FG OUT OF FRAME.</p> <p>1625-13</p>					
4AB - (302)					





COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 434</b> - MS - TOM TURNS OVER SONIC, WHO IS UNCONSCIOUS.</p> <p>TOM (face off) (softly) Oh, no.</p> <p>1651-08</p>		
<p><b>SCENE 435</b> - MCS - TOM LOOKS DOWN AT SONIC WITH ALARM.</p> <p>TOM No, no, no, no, no.</p> <p>1653-06</p>	835.	/1651.10 1653.6/ 1.12 TOM TO HIMSELF) No, no, no. (he puts an ear to Sonic's chest, listening for a heartbeat)
<p><b>SCENE 436</b> - MCS - TOM LEANS DOWN TO SONIC AND LISTENS TO HIS HEART.</p> <p>TOM Hey.</p> <p>TOM STRAIGHTENS UP.</p> <p>TOM (cont'd) (heavy worried breaths - continues under following scene)</p> <p>1658-02</p>		
<p><b>SCENE 437</b> - MCS - TOM LOOKS AROUND THE HIGHWAY.</p> <p>1662-11</p>		
		4AB - (304)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 438</b> - MLS - HIGH ANGLE - TOM KNEELS BESIDE SONIC IN THE FIELD BESIDE THE HIGHWAY. THERE IS NOBODY ON THE HIGHWAY. CAMERA CRANES UP AS HE LOOKS DOWN AT SONIC.</p> <p>TOM Hey. Come on, you're all right. Wake up. Wake up. (exhales)</p> <p><b>1671-00</b></p> <p><b>EXHIBITION REEL FOOTAGE: 1659-01</b></p> <p><b>END OF REEL 4AB</b></p>	836.	1664.6	1669.10	5.4	<p>TOM TO SONIC) Come on, you're all right. Wake up. Wake up. (you're all right : meaning that Sonic still has a heartbeat and is alive)</p> <p>LAST FRAME OF PICTURE: <b>1671.0</b></p> <p><b>END OF REEL 4AB</b></p>	
4AB - (305)						

"SONIC THE HEDGEHOG" R/5AB P/1

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
START MEASURING 0.00 AT START MARK IN ACADEMY LEADER.  11-15		LABORATORY: 0.00 AT START MARK  49.7 = 1 <sup>ST</sup> SCENE END  80.0 = 2 <sup>ND</sup> SCENE END  102.6 = 3 <sup>RD</sup> SCENE END			
SCENE 1 - INT. MOBILE LABORATORY - DAY - MCS - ROBOTNIK, FG, LOOKS ANGRILY RFG AT THE O.S. VIDEO SCREEN.  ROBOTNIK (anxious breaths and mad chuckles)  CAMERA DOLLIES R AND PANS L TO REVEAL AGENT STONE, STANDING L.  AGENT STONE (overlapping) Did we get him? (seeing them) Oh! No, there they are.  CAMERA HOLDS AS ROBOTNIK AND AGENT STONE PEER LFG AT THE O.S. VIDEO SCREEN.  ROBOTNIK (muttering) Oh.  AGENT STONE They are real survivors, those two.  ROBOTNIK SNEERS, THEN TURNS AND GESTURES AT AGENT STONE.  ROBOTNIK (overlapping) (annoyed breaths) Can we have a moment?  AGENT STONE AND ROBOTNIK WALK BG, CAMERA DOLLYING IN. THEY STOP, THEN ROBOTNIK GESTURES L AT A WALL.  ROBOTNIK (face obscured) (cont'd) Pin yourself to the wall.  AGENT STONE GRABS HIS CHEST AND FORCES HIMSELF BACK AGAINST THE WALL. ROBOTNIK TURNS TOWARD HIM.  AGENT STONE (heavy sigh)	837.	21.0	23.0	2.0	AGENT STONE TO ROBOTNIK) Did we get him? (get : capture) (him : referring to Sonic) (in the lab, Robotnik is staring at the holographic screen in a state of intense shock - Stone has come up behind him - Stone sees Tom and Sonic on the screen)
	838.	24.0	27.0	3.0	AGENT STONE TO ROBOTNIK) No, there they are. (they : referring to Sonic and Tom)
	839.	27.8	31.10	4.2	AGENT STONE TO ROBOTNIK) They are real survivors, those two! (Robotnik reacts angrily to Stone's comment, turning slowly to him)
	840.	38.12	41.4	2.8	ROBOTNIK TO AGENT STONE) Can we have a moment? (i.e., 'Can I speak to you for a moment?') (Robotnik leads Stone to the other end of the room)
	841.	45.2	47.14	2.12	ROBOTNIK TO AGENT STONE) Pin yourself to the wall. (note humor of this absurd command) (Stone dutifully places a hand on his own chest and forces himself back against the wall, then Robotnik leans very close to him)
49-07					
					5AB - (306)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 2</b> - MCS - ROBOTNIK STOPS R AND GLARES L AT AGENT STONE.</p> <p>ROBOTNIK You know, I won't miss you when you're gone. (quick breath) Human beings are unreliable and stupid and I care very little about them. (inhales) But my machines are diligent, (quick breath) relentless. (inhales) They're everything to me!</p> <p>ROBOTNIK LOOKS DOWN AT SONIC'S O.S. QUILL. CAMERA TILTS DOWN TO REVEAL THE QUILL, WHICH IS IN THE POCKET OF AGENT STONE'S SUIT.</p> <p>ROBOTNIK (cont'd) Hm?</p> <p>ROBOTNIK TAKES THE QUILL OUT OF THE POCKET.</p> <p style="text-align: right;"><b>80-00</b></p> <p><b>SCENE 3</b> - MCS - AGENT STONE STANDS L AS ROBOTNIK, R, HOLDS UP THE QUILL AND LOOKS AT IT.</p> <p>ROBOTNIK (curious breaths) <i>Omoshiroi.</i></p> <p>SUBTITLE POPS IN:</p> <p style="text-align: center;">INTERESTING.</p> <p>SUBTITLE POPS OUT.</p> <p>ROBOTNIK BITES DOWN ON THE QUILL, BUT IT SENDS AN ELECTRIC SHOCK THROUGH HIM.</p> <p>ROBOTNIK (cont'd) (pained grunt)</p>	842.   <					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 3 - (CONTINUED)</b></p> <p>STONE (wincing) Ohh.</p> <p>ROBOTNIK (inhales curiously)</p> <p>ROBOTNIK TURNS TO AGENT STONE, THEN HOLDS THE QUILL TOWARD HIM.</p> <p>ROBOTNIK (cont'd) (to Stone) Mm?</p> <p>102-06</p>						
<p><b>SCENE 4 - EXT. RACHEL'S TOWNHOUSE - SAN FRANCISCO - DAY - FS - TOM DRIVES THE PICKUP TRUCK FG DOWN A STREET AND TURNS LFG INTO A PARKING SPOT, CAMERA DOLLYING BACK AND PANNING L.</b></p> <p>112-02</p>						
<p><b>SCENE 5 - MLS - TOM STOPS THE PICKUP TRUCK IN FRONT OF RACHEL'S TOWNHOUSE. TOM GETS OUT OF THE PICKUP TRUCK AND HURRIES AROUND THE BACK.</b></p> <p>118-07</p>						
<p><b>SCENE 6 - MS - TOM HURRIES L AND OPENS THE REAR PASSENGER DOOR, CAMERA DOLLYING SLIGHTLY WITH HIM. HE OPENS THE DOOR AND REACHES DOWN TO THE UNCONSCIOUS SONIC, LYING UNDER A BLANKET ON THE BACK SEAT.</b></p>						
<p>TOM (low breaths) Come on, buddy. (inhales) You're gonna be all right. (inhales) You'll be all right.</p>	847.	122.8	124.8	2.0	TOM TO SONIC) Come on, buddy. (Come on : i.e., 'Come with me') (buddy : friend - pal)	
<p>TOM PICKS UP SONIC IN THE BLANKET.</p>						
<p>TOM (cont'd) (grunts picking up Sonic)</p> <p>128-11</p>	848.	125.0	128.11/	3.11	TOM TO SONIC) You're gonna be all right. You'll be all right. (he carries Sonic to the front door, wrapped in a blanket, and knocks - Rachel opens the door and is immediately alarmed)	
						5AB - (308)

"SONIC THE HEDGEHOG" R/5AB P/4

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 7</b> - MLS - TOM HURRIES BG TOWARD THE HOUSE WITH SONIC IN HIS ARMS.</p> <p>TOM All right.</p> <p style="text-align: right;"><b>134-03</b></p>					
<p><b>SCENE 8</b> - INT. RACHEL'S TOWNHOUSE/ FOYER - DAY - MS - LOOKING THROUGH THE FROSTED GLASS WINDOW ON THE DOOR TO TOM, WHO KNOCKS ON THE DOOR. RACHEL ENTERS RFG, THEN OPENS THE DOOR.</p> <p>TOM Uh, is Maddie here?</p> <p>RACHEL WAVES HER HAND AT TOM.</p> <p>RACHEL (overlapping) No-no-no-no-no...</p> <p>TOM (overlapping) No, no...</p> <p style="text-align: right;"><b>138-12</b></p>	849.	136.12	138.12/	2.0	<p>TOM TO RACHEL, THEN RACHEL TO TOM) -Is Maddie here? -No, no.</p>
<p><b>SCENE 9</b> - EXT. RACHEL'S TOWNHOUSE - DAY - MCS - PAST TOM, LFG, AND THROUGH THE DOORWAY TO RACHEL, WHO GESTURES AT HIM.</p> <p>RACHEL ...not today.</p> <p>TOM (face obscured) (overlapping) ...Rachel, no. No, it's an emergency!</p> <p>RACHEL (overlapping) (quick breath) Goodbye!</p> <p style="text-align: right;"><b>140-14</b></p>	850.	/139.0 (over scene end)	142.14	3.14	<p>RACHEL TO TOM, THEN TOM TO RACHEL) -Not today. Goodbye. -No, it's an emergency! Rachel, stop! (Not today : i.e., 'I will not allow you into my house today') (Rachel tries to shut the door on Tom, but he pushes on it)</p>
5AB - (309)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 10</b> - INT. RACHEL'S TOWNHOUSE/ FOYER - DAY - MCS - PAST RACHEL, RFG, AND THROUGH THE DOORWAY TO TOM, WHO LOOKS AT HER.</p> <p>RACHEL Bye-bye!</p> <p>TOM (overlapping) No, Rachel, stop!</p> <p>RACHEL Bye, bye!</p> <p>RACHEL TRIES TO CLOSE THE DOOR, BUT TOM PREVENTS THE DOOR FROM CLOSING.</p> <p>TOM (overlapping) No, please! (calling past her) Maddie!</p> <p>MADDIE ENTERS RFG.</p> <p><b>143-15</b></p> <p><b>SCENE 11</b> - EXT. RACHEL'S TOWNHOUSE - DAY - MCS - PAST TOM, LFG, AND THROUGH THE DOORWAY TO MADDIE, WHO STOPS BESIDE RACHEL AND LOOKS AT HIM.</p> <p>RACHEL No! No!</p> <p>RACHEL CONTINUES TO TRY TO CLOSE THE DOOR.</p> <p>TOM (reflected in window) (overlapping) (to Rachel) Don't do this! Please, this is important!</p> <p>MADDIE (overlapping) Tom! Oh, oh, my God!</p> <p><b>146-12</b></p>	851.	<p>143.2 148.0 4.14 (over scene ends)</p> <p>TOM TO RACHEL, THEN MADDIE TO TOM, THEN TO RACHEL) -Don't do this. This is important. -Tom? Rachel, let him in. (do this : i.e., 'refuse to let me in') (Maddie comes running up behind Rachel and pulls her back from the door, allowing Tom to open it fully and enter)</p>
5AB - (310)		

"SONIC THE HEDGEHOG" R/5AB P/6

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 12</b> - INT. RACHEL'S TOWNHOUSE/ FOYER - DAY - MS - TOM STANDS L IN THE DOORWAY AS MADDIE, R, PULLS RACHEL AWAY FROM THE DOOR.</p> <p>TOM Wait!</p> <p>MADDIE (face obscured) (overlapping) Rachel, let him in.</p> <p>TOM WALKS R INTO THE HOUSE, CAMERA PANNING WITH HIM. RACHEL BACKS R, POINTING AT TOM.</p> <p>RACHEL (overlapping) I am calling the police. No, I am calling the F.B.I.</p> <p>TOM (overlapping) No, wait--</p> <p>RACHEL I am calling the C.I.A.</p> <p>TOM Hey, stop it. I'm just tryin' to--</p> <p>RACHEL (overlapping) I am callin' someone.</p> <p>CAMERA HOLDS AS TOM, STANDING L AND HOLDING O.S. SONIC IN THE BLANKET, STOPS AND LOOKS AT RACHEL AND MADDIE, STOPPING R.</p> <p>TOM (overlapping) Don't do that.</p>	852.	148.4	155.10/	7.6	<p>RACHEL TO TOM) I am calling the police. No, I am calling the FBI, the CIA. I am calling your <u>mother</u>. (FBI : abbreviation for, 'Federal Bureau of Investigation', the United States' domestic intelligence and security service and its principal law enforcement agency) (CIA : abbreviation for, 'Central Intelligence Agency', the U.S. federal agency that coordinates foreign intelligence activities) (Tom shuts the door behind him and they all continue to argue in the foyer)</p>	
5AB - (311)						



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 12 - (CONTINUED)</b>  RACHEL (overlapping) I'm calling your <u>mother</u> .  TOM (overlapping) Don't--  <b>155-13</b>					
<b>SCENE 13 - MCS - PAST TOM (FACE OFF), LFG, TO MADDIE, WHO GESTURES L AT O.S. RACHEL.</b>  MADDIE (to Rachel) Okay, got it.  <b>157-04</b>	853.	/155.14	157.4/	1.6	MADDIE TO RACHEL) Okay, got it. (got it : i.e., 'we understand' - implying that Rachel should stop her rant)
<b>SCENE 14 - MS - PAST RACHEL, RFG IN MCS, TO TOM, WHO GESTURES AT MADDIE, LFG IN MCS.</b>  TOM Maddie, can we just talk, please?  MADDIE (overlapping) Tom, what's goin' on?  <b>159-15</b>	854.	/157.8	159.12/	2.4	TOM TO MADDIE, THEN MADDIE TO TOM) -Can we talk? -What's going on?
<b>SCENE 15 - MCS - PAST TOM, LFG, TO MADDIE, WHO GESTURES AT HIM.</b>  MADDIE You're, you're all over the news. I've been tryin' to call you.  TOM (face obscured) (overlapping) I had...  <b>163-10</b>	855.	/160.0	163.6/	3.6	MADDIE TO TOM) You're all over the news. I've been trying to call you. (all over the news : i.e., 'being reported widely on news programs')
5AB - (312)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 16</b> - MCS - PAST MADDIE, RFG, TO TOM, WHO GESTURES AT HER.</p> <p>TOM ...to ditch my phone so they couldn't track me.</p> <p style="text-align: right;"><b>165-13</b></p> <p><b>SCENE 17</b> - MCS - PAST TOM, LFG, TO MADDIE, WHO STANDS R AND LOOKS AT HIM WITH DISBELIEF. RACHEL, L, STARES AT MADDIE.</p> <p>RACHEL Ditch his phone?</p> <p>MADDIE (overlapping) Track...you?</p> <p>JOJO ENTERS BG AND RUNS FG TOWARD TOM.</p> <p>JOJO (overlapping) Uncle Tommy!</p> <p style="text-align: right;"><b>169-04</b></p> <p><b>SCENE 18</b> - MS - JOJO RUNS PAST MADDIE, LFG, AND RACHEL, RBG, AND BG TOWARD TOM.</p> <p>TOM Jojo!</p> <p>MADDIE (face obscured) (overlapping) Track you?</p> <p style="text-align: right;"><b>170-08</b></p>	<p>856.</p> <p>857.</p>	<p>/163.11 167.6 3.11 TOM TO MADDIE, THEN MADDIE TO TOM) (over scene end) -I ditched my phone so they couldn't track me. -Track you? (ditched : got rid of) (track me : i.e., 'follow my location') (Jojo comes running in excitedly from another room)</p> <p>167.10 170.8/ 2.14 JOJO TO TOM, THEN TOM TO JOJO) (over scene end) -Uncle Tommy! -Jojo! (Tommy : diminutive for, 'Tom') (Jojo hugs Tom)</p>
5AB - (313)		

"SONIC THE HEDGEHOG" R/5AB P/9

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 19</b> - MS - LOW ANGLE - JOJO, LFG, EMBRACES TOM (FACE OFF) AS RACHEL, L, AND MADDIE, R, STARE AT HIM.</p> <p>MADDIE Track you.</p> <p>TOM (overlapping) (chuckling) Hi.</p> <p>RACHEL REACHES TOWARD JOJO.</p> <p>RACHEL (overlapping) Now your...</p> <p style="text-align: right;"><b>172-06</b></p> <p><b>SCENE 20</b> - MCS - PAST TOM, LFG, TO RACHEL, WHO PULLS O.S. JOJO AWAY FROM HIM.</p> <p>TOM (soft chuckle to Jojo)</p> <p>RACHEL (overlapping) ...niece (quick breath) is an accessory (quick breath) to treason.</p> <p style="text-align: right;"><b>175-11</b></p> <p><b>SCENE 21</b> - MCS - PAST RACHEL, RFG, TO TOM, WHO SHAKES HIS HEAD.</p> <p>TOM No, she's not.</p> <p>RACHEL (face obscured) (overlapping) Are you happy?</p> <p>MADDIE (off) (to Rachel) Would...</p> <p style="text-align: right;"><b>176-15</b></p>	<p>858.</p> <p>859.</p>	<p>171.12 175.11/ 3.15 RACHEL TO TOM) (over scene end) Now your niece is an accessory to treason. (Now...treason : implying that Tom and Jojo's hug will make law enforcement agencies find Jojo guilty of collaborating with Tom in his "domestic terrorism" conspiracy - note humor of this absurd fear)</p> <p>/175.15 178.9 2.10 TOM TO RACHEL, THEN (over scene end) MADDIE TO RACHEL) -No, she's not. -Just calm down.</p> <p style="text-align: right;">5AB - (314)</p>

"SONIC THE HEDGEHOG" R/5AB P/10

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 22</b> - MCS - PAST TOM, LFG, TO MADDIE, WHO STANDS R AND LOOKS L AT RACHEL.</p> <p>MADDIE ...you calm down?</p> <p>RACHEL Calm down? I will...</p> <p>MADDIE (overlapping) Calm--</p> <p style="text-align: right;"><b>179-09</b></p> <p><b>SCENE 23</b> - MS - OZZY RUNS FG PAST RACHEL (LEGS), L, AND MADDIE (LEGS), R, AND LFG TOWARD O.S. TOM.</p> <p>RACHEL (face off) ...<u>not</u> calm down!</p> <p>MADDIE (face off) (overlapping) Enough.</p> <p>RACHEL (face off) Calm...</p> <p>TOM (off) (overlapping) Yes...</p> <p style="text-align: right;"><b>181-15</b></p> <p><b>SCENE 24</b> - MCS - TOM LOOKS AT MADDIE, LFG AND RACHEL, RFG.</p> <p>TOM ...calm down, stop talking.</p> <p>RACHEL (overlapping) ...down? No, I'm not gonna start--</p> <p>O.S. OZZY STOPS IN FRONT OF TOM, WHO GESTURES DOWN AT HIM.</p> <p>TOM (overlapping) No, no...</p> <p style="text-align: right;"><b>183-12</b></p>	<p>860.</p>	<p>178.13 183.9/ 4.12 RACHEL TO MADDIE, THEN TOM TO RACHEL) (over scene ends) -I will not calm down! -Yes, calm down. Stop talking. (Ozzy comes running in to join the group - Ozzy barks at the bundle in Tom's arms - Tom tries to calm him down)</p>
		5AB - (315)

"SONIC THE HEDGEHOG" R/5AB P/11

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 25</b> - MCS - HIGH ANGLE - PAST TOM (FACE OFF), LFG, TO OZZY, WHO STARTS TO BARK.</p> <p>TOM (face off) ...no. Ozzy, please.</p> <p style="text-align: right;"><b>185-07</b></p> <p><b>SCENE 26</b> - MCS - PAST MADDIE, LFG, AND RACHEL, RFG, TO TOM, WHO LEANS DOWN TOWARD O.S. OZZY.</p> <p>TOM Ozzy, good to see you, too. Just-- (bending down to Ozzy) N-N-...</p> <p>RACHEL (face obscured) (overlapping) Ohhh...</p> <p style="text-align: right;"><b>187-02</b></p> <p><b>SCENE 27</b> - MS - PAST TOM, LFG, TO MADDIE, R, AND RACHEL, STANDING L BESIDE JOJO, WHO GESTURES AT TOM.</p> <p>TOM ...-N-N-N-N-No, don't, don't. Stop.</p> <p>RACHEL (overlapping) ...little Lord Baby Jesus.</p> <p style="text-align: right;"><b>191-07</b></p> <p><b>SCENE 28</b> - MCS - MADDIE STANDS LFG AS RACHEL, RFG, GESTURES BG AT THE BLANKET IN TOM'S HANDS.</p> <p>RACHEL (face obscured) <u>What</u> is that, Tom?</p> <p style="text-align: right;"><b>193-08</b></p>	<p>861.</p> <p>862.</p> <p>863.</p>	<p>/183.13 187.2/ (over scene end)</p> <p>187.8 191.7/</p> <p>191.14 195.8/ (over scene end)</p>	<p>3.5</p> <p>3.15</p> <p>3.10</p>	<p>TOM TO OZZY) Ozzy, please. It's good to see you. (please : i.e., 'please stop barking') (Rachel reacts as she finally notices the bundle)</p> <p>RACHEL TO TOM) Oh, little Lord Baby Jesus. (note that Rachel is using this as a colorful interjection of shock and dismay)</p> <p>RACHEL TO TOM) What is that, Tom? Is that plutonium? Is it emails? (that : referring to the bundle Tom is holding) (plutonium : chemical element of atomic number 94, a dense silvery radioactive metal of the actinide series, used as a fuel in nuclear reactors and as an explosive in nuclear fission weapons) (Is it emails : note humor of this absurd conjecture, presumably a reference to the hyperbolic suspicions about Hillary Clinton's deleted emails in the 2016 presidential election)</p>	
5AB - (316)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 29</b> - MCS - PAST TOM, LFG, TO RACHEL, WHO GESTURES AT HIM.</p> <p>RACHEL Is that plutonium? (quick breath) Is it emails?</p> <p style="text-align: right;"><b>195-11</b></p>		
<p><b>SCENE 30</b> - MCS - PAST MADDIE, LFG, AND RACHEL, RFG, TO TOM, WHO LOOKS AT RACHEL.</p> <p>TOM (sarcastically) Yes, it's plutonium.</p> <p>TOM TURNS AND GESTURES AT MADDIE. O.S. OZZY STARTS TO SNARL.</p> <p>TOM (cont'd) (inhales) Maddie, can we just please, can we just go in the other room and ta-- (to Ozzy) Stop it...</p> <p style="text-align: right;"><b>201-10</b></p>	<p>864.</p> <p>865.</p>	<p>/195.12 200.14 5.2 TOM TO RACHEL, THEN TO MADDIE) Yes, it's plutonium. Maddie, can we go talk in the other room? (Yes, it's plutonium : said sarcastically) (Ozzy keeps barking)</p> <p>201.2 205.4/ 4.2 TOM TO OZZY, THEN (over scene ends) RACHEL TO MADDIE) -Stop it, Ozzy, quit it! -This is why I told you he was no good. (it : barking) (he : Tom) (Ozzy starts tugging on the blanket)</p>
<p><b>SCENE 31</b> - MCS - HIGH ANGLE - PAST TOM (FACE OFF), LFG, TO JOJO, WHO BARKS AT HIM. RACHEL (FACE OFF) STANDS BG.</p> <p>TOM (face off) ...Ozzy, quit it!</p> <p>RACHEL (face off) (overlapping) (to Maddie) This is...</p> <p style="text-align: right;"><b>203-01</b></p>		
<p><b>SCENE 32</b> - MCS - RACHEL, STANDING RFG AND LOOKING LFG AT MADDIE, GESTURES BG AT TOM.</p> <p>TOM (very low) Just--</p> <p>RACHEL (overlapping) ...why I told you (quick breath) he was no good. (inhales)</p> <p style="text-align: right;"><b>205-07</b></p>		
5AB - (317)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 33</b> - MCS - HIGH ANGLE - PAST TOM (FACE OFF), LFG, TO OZZY, WHO BITES DOWN ON THE BLANKET AND PULLS ON IT.</p> <p>MADDIE (off) (to Rachel) I'm, I'm not engaging.</p> <p>TOM (face off) (overlapping) Ozzy!</p> <p>RACHEL (off) (overlapping) (to Maddie) You're en-...</p> <p style="text-align: right;"><b>207-05</b></p> <p><b>SCENE 34</b> - MCS - LOW ANGLE - TOM GESTURES RFG AT O.S. OZZY.</p> <p>RACHEL (off) ...-gaging.</p> <p>TOM (overlapping) No, Ozzy, quit it.</p> <p>MADDIE (off) (overlapping) No, the door is...</p> <p>RACHEL (off) (overlapping) No, no...</p> <p style="text-align: right;"><b>209-02</b></p> <p><b>SCENE 35</b> - MCS - TOM, BG, LOOKS DOWN AT OZZY AS MADDIE, LFG, AND RACHEL, RFG, GESTURE AT ONE ANOTHER.</p> <p>RACHEL ...open it.</p> <p>MADDIE (overlapping) ...locked.</p> <p>RACHEL No, it's <u>unlocked</u>, and...</p> <p>MADDIE (overlapping) (grunts)</p> <p style="text-align: right;"><b>212-01</b></p>	<p>866.</p>	<p>/205.8 209.2/ 3.10 MADDIE TO RACHEL, THEN TOM TO OZZY) (over scene end) -I'm not engaging. -No, Ozzy, quit it. (engaging : i.e., 'getting into an argument with you') (quit it : i.e., 'stop tugging on the blanket') (Ozzy keeps tugging on the blanket)</p>
5AB - (318)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 36</b> - MCS - OZZY TUGS ON THE BLANKET.</p> <p>RACHEL (off) ...I'm telling you the truth.</p> <p>MADDIE (off) (overlapping) You aren't. No, you aren't.</p> <p>TOM (face off) (overlapping) (to Ozzy) Ozzy, no! Ozzy, no! No...</p> <p>RACHEL (off) (overlapping) This is...</p> <p>OZZY PULLS THE BLANKET OFF SONIC. <b>214-07</b></p> <p><b>SCENE 37</b> - MCS - MADDIE, LFG, AND RACHEL, RFG, GESTURES ANGRILY AT ONE ANOTHER. TOM STANDS BG WITH SONIC IN HIS ARMS.</p> <p>TOM ...no!</p> <p>RACHEL (overlapping) ...my house. You--</p> <p>MADDIE (overlapping) I'm--</p> <p>RACHEL AND MADDIE TURN AND STARE AT SONIC. <b>217-02</b></p> <p><b>SCENE 38</b> - MCS - RACHEL, L, AND MADDIE, R, STARE LFG AT O.S. SONIC.</p> <p>RACHEL Oh, catch me, Jojo.</p> <p>RACHEL LOSES CONSCIOUSNESS AND FALLS OUT OF FRAME TO THE FLOOR. <b>220-11</b></p>	<p>866A</p> <p>867.</p>	<p>/212.2</p> <p>/217.6</p>	<p>214.6/</p> <p>220.4</p>	<p>2.4</p> <p>2.14</p>	<p>TOM TO OZZY) Ozzy, no! Ozzy, no! (Ozzy yanks the blanket completely off Sonic, revealing him - Rachel and Maddie immediately stop arguing and turn to gape at Sonic)</p> <p>RACHEL TO JOJO) Oh, catch me, Jojo. (Rachel faints and collapses, with Jojo making no move to catch her)</p>
5AB - (319)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 39</b> - MS - TOM, HOLDING SONIC, LOOKS DOWN RFG AT O.S. RACHEL WITH RELIEF.</p> <p>TOM (heavy breaths) Oh, thank God.</p> <p><b>224-09</b></p> <p><b>SCENE 40</b> - MS - PAST TOM (FACE OFF), LFG, TO MADDIE, WHO PULLS JOJO CLOSER TO HER BODY.</p> <p>TOM (face off) (weak chuckle - continues under following scene)</p> <p><b>226-11</b></p> <p><b>SCENE 41</b> - MCS - PAST MADDIE, RFG, TO TOM, WHO HOLDS SONIC AND LOOKS AT HER.</p> <p>TOM Can I get a glass o' water?</p> <p><b>229-08</b></p> <p><b>SCENE 42</b> - INT. MOBILE LABORATORY - DAY - MCS - CAMERA TILTS DOWN AS ROBOTNIK, SITTING AT A CONSOLE, PUTS ON A PAIR OF HEADPHONES.</p> <p>ROBOTNIK (face obscured) (low breaths)</p> <p><b>236-14</b></p> <p><b>SCENE 43</b> - MCS - ROBOTNIK OPENS A HOLOGRAM SCREEN IN FRONT OF HIM.</p> <p><b>241-05</b></p>	868.	222.10	224.9/	1.15	TOM TO MADDIE) (sighing) Oh, thank God. (note humor of Tom's reaction to Rachel's collapse being one of relief rather than concern)
	869.	227.0	229.8/	2.8	TOM TO MADDIE) Can I get a glass of water? (meanwhile, in his lab, Robotnik puts on a set of headphones and makes a selection from a hologram of playlists)

5AB - (320)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 46</b> - MS - HIGH ANGLE - ROBOTNIK SPREADS THE HOLOGRAM SCREEN AROUND HIS HEAD.</p> <p>251-09</p> <p><b>SCENE 47</b> - MCS - A ROBOTIC ARM LOWERS THE QUILL ONTO THE CONSOLE IN FRONT OF ROBOTNIK, CAMERA TILTING DOWN.</p> <p>253-03</p> <p><b>SCENE 48</b> - MCS - THE ROBOTIC ARM LOWERS THE QUILL ONTO THE CONSOLE, CAMERA TILTING DOWN.</p> <p>256-03</p> <p><b>SCENE 49</b> - MS - ROBOTNIK TAKES THE QUILL AND SLIDES L AND R IN HIS CHAIR, CAMERA PANNING WITH HIM AS HE ATTACHES A WIRE TO ONE END OF THE QUILL.</p> <p>THE POPPY FAMILY (over headphones) (singing) 'I like the way you smile at me I felt the heat that enveloped me And what I saw I liked to see</p> <p>276-02</p> <p><b>SCENE 50</b> - MCS - ROBOTNIK ATTACHES ANOTHER WIRE TO THE OTHER END OF THE QUILL.</p> <p>THE POPPY FAMILY (over headphones) (singing) 'I never--'</p> <p>ELECTRICITY SURGES OUT OF THE QUILL AND SHORTS OUT ALL THE POWER IN THE LAB. THE ROOM TURNS DARK.</p> <p>279-07</p>		
5AB - (322)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p>OPTICAL TRANSITION TO:</p> <p><b>SCENE 51</b> - MCS - ROBOTNIK ENTERS R AND HOLDS UP HIS CIGARETTE LIGHTER FOR ILLUMINATION. HE WALKS L TO AN ELECTRICAL PANEL ON THE WALL, CAMERA PANNING WITH HIM.</p> <p>290-07</p> <p><b>SCENE 52</b> - MCS - CAMERA TILTS UP AS ROBOTNIK (FACE OFF) OPENS THE CIRCUIT BREAKER BOX. THE CIRCUIT BREAKER LABELS READ:</p> <p>BADNIKS</p> <p>EVIL LAB</p> <p>ROBOTNIK PUSHES BUTTONS ON THE CIRCUIT BREAKER.</p> <p>298-05</p> <p><b>SCENE 53</b> - MCS - LOW ANGLE - ROBOTNIK PUSHES BUTTONS ON THE CIRCUIT BREAKER PANEL AND POWER STARTS UP IN THE LAB AGAIN. HE CLOSES THE CIRCUIT BREAKER BOX AND TURNS OFF THE CIGARETTE LIGHTER, THEN RAISES HIS HAND. THE MUSIC STARTS TO PLAY AGAIN.</p> <p>THE POPPY FAMILY (over headphones) (singing) '--and lives in peo-...</p> <p>307-03</p>	870.	295.1	298.5/	3.4	<p><b>NARRATIVE TITLE)</b> (of circuit breaker) EVIL LAB (Robotnik flips the circuit breaker, turning the power back on - he dances around to the song some more as a robot arm moves the quill over a sensor that measures the quill's energy level - as he waits for the energy measurement to be completed, Robotnik brings up a holographic environment of a ski slope and pretends to ski)</p>
5AB - (323)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 54</b> - FS - ROBOTNIK DANCES JOYFULLY TO THE MUSIC.</p> <p>THE POPPY FAMILY (over headphones) (singing) '...ple's minds Evil...</p> <p>313-02</p>						
<p><b>SCENE 55</b> - MLS - ROBOTNIK DANCES BACK TOWARD THE CONSOLE.</p> <p>THE POPPY FAMILY (over headphones) (singing) '...grows in the dark Where...</p> <p>317-08</p>						
<p><b>SCENE 56</b> - MS - THE ROBOTIC ARM MOVES THE QUILL OVER A SENSOR. THE SENSOR READS:</p> <p>SAMPLE DETECTED</p> <p>THE POPPY FAMILY (over headphones) (singing) '...the sun, it never shines</p> <p>322-01</p>	870A	320.7	322.1/	1.10	<b>NARRATIVE TITLE)</b> (of sensor reading) SAMPLE DETECTED	
<p><b>SCENE 57</b> - FS - CAMERA DOLLIES IN AS A HOLOGRAM SCREEN, BG, DISPLAYS AN IMAGE OF A SKI SLOPE. ROBOTNIK MIMES SKIING DOWN THE SKI SLOPE.</p> <p>THE POPPY FAMILY (over headphones) (singing) 'Evil grows in cracks and holes And lives in...</p> <p>332-11</p>						
<p><b>SCENE 58</b> - MCS - CAMERA DOLLIES IN AS THE SENSOR SCANS THE QUILL. THE SENSOR READS:</p> <p>MEASURING QUILL ENERGY</p> <p>THE POPPY FAMILY (over headphones) (singing) '...people's minds</p> <p>336-09</p>	871.	/332.12	336.9/	3.13	<b>NARRATIVE TITLE)</b> (of sensor reading) MEASURING QUILL ENERGY (a hologram of a roaring tyrannosaurus appears behind Robotnik, and he pretends to run away from it - the tyrannosaurus appears to bite off Robotnik's head, and Robotnik continues dancing "headless" - Robotnik then pops his head up out of his coat and continues to dance)	
						5AB - (324)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 59</b> - MS - LOW ANGLE - THE HOLOGRAM SCREEN DISPLAYS AN IMAGE OF A CHARGING TYRANNOSAURUS REX. ROBOTNIK MIMES RUNNING AWAY FROM THE DINOSAUR.</p> <p>THE POPPY FAMILY (over headphones) (singing) 'Evil...</p> <p><b>339-05</b></p> <p><b>SCENE 60</b> - FS - ROBOTNIK MIMES RUNNING AWAY FROM THE DINOSAUR ON THE HOLOGRAM SCREEN.</p> <p>THE POPPY FAMILY (over headphones) (singing) '...grew, it's part of you And now it seems to...</p> <p>THE TYRANNOSAURUS BITES DOWN AT ROBOTNIK'S HEAD. ROBOTNIK DUCKS HIS HEAD INSIDE HIS COAT SO IT APPEARS THE TYRANNOSAURUS BIT OFF HIS HEAD.</p> <p><b>347-06</b></p> <p><b>SCENE 61</b> - MS - ROBOTNIK DANCES WITH HIS HEAD INSIDE THE COAT.</p> <p>THE POPPY FAMILY (over headphones) (singing) '...be That...</p> <p><b>350-14</b></p> <p><b>SCENE 62</b> - FS - CAMERA DOLLIES IN AS ROBOTNIK DANCES.</p> <p>THE POPPY FAMILY (over headphones) (singing) '...every time I look at you</p> <p><b>355-07</b></p>		
		5AB - (325)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 63</b> - MFS - ROBOTNIK PULLS HIS HEAD OUT OF THE COAT AND SPINS FG.</p> <p>THE POPPY FAMILY (over headphones) (singing) 'Evil grows in me'</p> <p><b>365-01</b></p>	872.	/365.2	368.11/	3.9	<p><b>NARRATIVE TITLE)</b> (of sensor reading) FINALIZING ENERGY MEASUREMENT (Robotnik screams in surprise as he turns to see Stone dancing right behind him - he turns off the music and stops dancing, then Stone holds up two cups of coffee)</p>
<p><b>SCENE 64</b> - MCS - CAMERA DOLLIES IN AS THE SENSOR ANALYZES THE QUILL. THE SENSOR READS:</p> <p>FINALIZING</p> <p>ENERGY MEASUREMENT</p> <p><b>368-11</b></p>					
<p><b>SCENE 65</b> - MS - ROBOTNIK SPINS AROUND AS HE DANCES.</p> <p><b>376-07</b></p>					
<p><b>SCENE 66</b> - MCS - ROBOTNIK, FG, DANCES AS AGENT STONE, STANDING BG WITH A LATTE, SWAYS TO THE MUSIC. ROBOTNIK TURNS BG AND SEES AGENT STONE.</p> <p><b>378-06</b></p>					
<p><b>SCENE 67</b> - MS - ROBOTNIK, R, LOOKS L AT AGENT STONE WITH SHOCK.</p> <p>ROBOTNIK (startled scream)</p> <p><b>379-10</b></p>	873.	380.12	385.8/	4.12	<p>AGENT STONE TO ROBOTNIK) I just thought you might like a latte with steamed Austrian goat milk. (latte : type of coffee made with espresso and hot steamed milk, milkier than a cappuccino)</p>
<p><b>SCENE 68</b> - MCS - PAST ROBOTNIK, RFG, TO AGENT STONE, WHO HOLDS UP THE LATTE.</p> <p>AGENT STONE I just thought you might like a latte with steamed Austrian goat milk.</p> <p><b>385-08</b></p>					
5AB - (326)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 69</b> - MCS - PAST AGENT STONE, LFG, TO ROBOTNIK, WHO GLARES AT HIM.  ROBOTNIK Who do I look like, an imbecile? (inhales) Of course I want a latte.  ROBOTNIK STEPS TOWARD AGENT STONE AND GRABS THE LATTE.  ROBOTNIK (cont'd) (screaming in his face) I love the way you make them!!!  THE SENSOR BEEPS.  <b>395-15</b>	874.	386.8	389.4	2.12	ROBOTNIK TO AGENT STONE) Who do I look like, an imbecile? (note that this is initially made to sound as if Robotnik is angry at Stone for bringing him a latte, when he is actually responding to Stone's even doubting that he might want one)	
<b>SCENE 70</b> - MCS - LOOKING THROUGH THE SENSOR SCREEN TO ROBOTNIK, WHO STEPS FG AND PEERS DOWN AT THE QUILL. AGENT STONE ENTERS RBG AND STOPS BEHIND HIM.  ROBOTNIK (inhales excitedly)  <b>400-03</b>	875.	389.12	394.12	5.0	ROBOTNIK TO AGENT STONE) Of course I want a latte. I love the way you make them! (a beep signals that the quill analysis is finished, and Robotnik walks over to the computer)	
<b>SCENE 71</b> - CS - CAMERA DOLLIES IN ON THE SENSOR, WHICH READS:  POWER ANALYSIS UNLIMITED  ROBOTNIK (off) (inhales, grinning - continues under following scene)  <b>403-15</b>	876.	/400.4	403.15/	3.11	<b>NARRATIVE TITLE)</b> (of sensor reading) POWER ANALYSIS: UNLIMITED	
<b>SCENE 72</b> - MCS - LOOKING THROUGH THE SENSOR SCREEN TO ROBOTNIK, WHO SMILES. AGENT STONE (OUT OF FOCUS) STANDS BG.  ROBOTNIK Ready the prototype.  <b>408-07</b>	877.	404.11	408.7/	3.12	ROBOTNIK TO AGENT STONE) (grinning) Ready the prototype. (Ready : Prepare)	
5AB - (327)						





"SONIC THE HEDGEHOG" R/5AB P/24

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 76</b> - MS - MADDIE STOPS L AND LOOKS DOWN AT SONIC, LYING FG ON THE COUNTER AT THE END OF THE TABLE. TOM STANDS R.</p> <p>MADDIE I'm a vet, Tom. I don't even know what I'm looking at here.</p> <p><b>439-07</b></p>	880.	/435.10	439.4/	3.10	<p>MADDIE TO TOM) I'm a vet, Tom. I don't even know what I'm looking at here. (vet : veterinarian)</p>
<p><b>SCENE 77</b> - MCS - TOM LOOKS LFG AT MADDIE.</p> <p>TOM Well, he's a hedgehog. Or so he says.</p> <p><b>442-12</b></p>	881.	/439.8	442.12/	3.4	<p>TOM TO MADDIE) He's a hedgehog. Or so he says.</p>
<p><b>SCENE 78</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO LOOKS AT HIM WITH SURPRISE.</p> <p>MADDIE (reacting with surprise) It talks?</p> <p><b>444-01</b></p>	882.	443.2	445.6/ (over scene end)	2.4	<p>MADDIE TO TOM, THEN TOM TO MADDIE) -It talks? -Almost constantly. (Almost constantly : referring dryly to Sonic's talkative nature) (Maddie starts taking Sonic's pulse)</p>
<p><b>SCENE 79</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO LOOKS DOWN.</p> <p>TOM Almost constantly.</p> <p><b>445-06</b></p>					
<p><b>SCENE 80</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO REACHES DOWN TO CHECK O.S. SONIC'S PULSE.</p> <p>MADDIE (sighing) Okay. (clears throat)</p>					
5AB - (329)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 80 - (CONTINUED)</b>  CAMERA TILTS DOWN, OFF THEIR FACES, TO REVEAL SONIC.  MADDIE (cont'd) Holy....  TOM (face off) What?  MADDIE (face off) His pulse is...  452-15	883.	450.3	452.3	2.0	MADDIE TO TOM, THEN TOM TO MADDIE) -Holy.... -What? (note that 'Holy' is used as the beginning of several interjections of shock, such as 'Holy Christ', 'Holy cow', etc.)
<b>SCENE 81 - MCS - PAST TOM, RFG, TO MADDIE, WHO CHECKS SONIC'S PULSE RATE ON HER WRISTWATCH.</b>  MADDIE ...super-fast.  TOM Well, that ac-...  455-02	884.	452.7 (over scene end)	454.8	2.1	MADDIE TO TOM) His pulse is super-fast.
<b>SCENE 82 - MCS - TOM GESTURES LFG AT MADDIE.</b>  TOM ...tually might be normal for him.  457-08	885.	454.12 (over scene end)	457.8/	2.12	TOM TO MADDIE) That actually might be normal for him. (referring to the fact that Sonic often operates at a very fast speed and implying that therefore his pulse might normally be very fast)
<b>SCENE 83 - MCS - PAST TOM, RFG, TO MADDIE, WHO PEERS AT HIM.</b>  TOM (inhales) I don't know. You gotta help him, Maddie.  460-01	886.	458.3 (over scene end)	462.13/	4.10	TOM TO MADDIE, THEN MADDIE TO TOM) -I don't know. You got to help him. -I don't know his physiology, but... (Maddie presses against all areas of Sonic's body, feeling for internal injuries)
5AB - (330)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 84</b> - MS - TOM STANDS R AS MADDIE, L, CHECKS SONIC, WHO LIES IN FRONT HER.</p> <p>MADDIE I don't know his physiology.</p> <p><b>462-13</b></p>		
<p><b>SCENE 85</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO CHECKS O.S. SONIC FOR BROKEN BONES.</p> <p>MADDIE He doesn't seem to have any broken bones. He's just...really banged up.</p> <p><b>470-03</b></p>	887.	<p>/463.1 470.2/ 7.1 MADDIE TO TOM) (over scene end) ...he doesn't seem to have any broken bones. He's just really banged up. (banged up : injured - bruised) (she removes Sonic's sneakers to reveal that the bottoms of his feet are cut and bruised)</p>
<p><b>SCENE 86</b> - MCS - JOJO, SITTING BG, LOOKS AT SONIC (FACE OFF), LYING FG, WITH CONCERN. TOM (FACE OFF) STANDS LFG AND MADDIE (FACE OFF) STANDS RFG.</p> <p>MADDIE (face off) (inhales)</p> <p><b>472-06</b></p>		
<p><b>SCENE 87</b> - MS - TOM STANDS R AS MADDIE, L, LOOKS DOWN AT SONIC, LYING IN FRONT OF HER. MADDIE TAKES OFF SONIC'S SHOES AND LOOKS AT HIS FEET.</p> <p>MADDIE (sighing) Ohh, look at his poor little...</p> <p><b>475-04</b></p>	888.	<p>472.13 476.13/ 4.0 MADDIE TO TOM) (over scene end) Oh, look at his poor little feet. (poor : unfortunate) (Maddie starts cleaning off Sonic's feet, and Jojo picks up one of the sneakers and looks at a huge hole in the sole)</p>
<p><b>SCENE 88</b> - MCS - MADDIE (FACE OFF) CHECKS THE BOTTOMS OF SONIC'S FEET. THERE ARE SEVERAL HOLES IN SONIC'S SOCKS.</p> <p>MADDIE (face off) ...feet.</p> <p><b>476-15</b></p>		
5AB - (331)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 89</b> - MCS - JOJO, SITTING IN THE CHAIR, REACHES TO SONIC (FACE OFF), LYING FG, AND PICKS UP ONE OF HIS SHOES. TOM (FACE OFF) STANDS LFG AND MADDIE (FACE OFF) STANDS RFG.</p> <p>MADDIE (face off) (sighing) Ohhh....</p> <p>480-08</p>					
<p><b>SCENE 90</b> - CS - JOJO (FACE OFF) INSPECTS THE SNEAKER, WHICH HAS A HUGE HOLE IN THE SOLE.</p> <p>TOM (off) (to Sonic) Hang in there, buddy.</p> <p>483-08</p>	889.	481.8 (over scene end)	485.10/ (over scene end)	4.2	TOM TO SONIC) Hang in there, buddy. You're gonna be all right. (Hang in there : colloquial for, 'Persevere') (Jojo puts down the sneaker and walks into the living room, where it is revealed that Rachel has been tied to a chair)
<p><b>SCENE 91</b> - MCS - JOJO PUTS DOWN THE SHOE.</p> <p>TOM (off) You're gonna be all right.</p> <p>485-11</p>					
<p><b>SCENE 92</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - DAY - FS - LOOKING THROUGH THE DOORWAY TO JOJO, WHO STANDS UP. MADDIE, STANDING BG BESIDE TOM, CONTINUES TO EXAMINE SONIC. JOJO WALKS FG INTO THE LIVING ROOM, CAMERA DOLLYING BACK TO REVEAL RACHEL, SITTING RFG AND TIED TO A CHAIR.</p> <p>RACHEL Jojo?</p> <p>CAMERA HOLDS AS JOJO HURRIES R OUT OF FRAME.</p> <p>RACHEL (cont'd) Untie your mother-- Jojo!</p> <p>494-06</p>	890.	490.4	494.6/	4.2	RACHEL TO JOJO) Jojo? Untie your mother. Jojo! (Jojo walks right past Rachel and heads upstairs)
5AB - (332)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 93</b> - INT. RACHEL'S TOWNHOUSE/ HALLWAY - DAY - MFS - LOOKING THROUGH THE DOORWAY TO RACHEL, SITTING BG IN THE CHAIR, WHO LOOKS AT JOJO WALKING RFG UP A STAIRCASE.</p> <p>RACHEL (sweetly) Untie Mommy. Sweetie!</p> <p>JOJO WALKS RFG OUT OF FRAME.</p> <p>RACHEL (cont'd) (angrily) Jojo!!</p> <p><b>500-15</b></p>	891.	494.13	499.4	4.7	RACHEL TO JOJO) (sweetly) Untie Mommy. Sweetie. (Mommy : child's diminutive of, 'Mother') (Sweetie : diminutive for, 'Sweetheart', a term of endearment) (Jojo continues to ignore Rachel, exiting into the second-floor hallway)	
<p><b>SCENE 94</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - DAY - MS - RACHEL, SITTING FG, LOOKS DOWN. TOM AND MADDIE, VISIBLE BG THROUGH THE KITCHEN DOORWAY, LOOK DOWN AT SONIC.</p> <p>RACHEL (muttering to herself) I have to go to the bathroom.</p> <p><b>507-15</b></p>	892.	499.12	500.15/	1.3	RACHEL TO JOJO) (angrily) Jojo!	
<p><b>SCENE 95</b> - INT. RACHEL'S TOWNHOUSE/ KITCHEN - DAY - MS - TOM STANDS R AS MADDIE, L, EXAMINES SONIC, WHO LIES IN FRONT OF HER.</p> <p>TOM He's gonna be okay, right?</p> <p>MADDIE (noncommittally) Uh....</p> <p><b>511-04</b></p>	893.	505.11	507.15/	2.4	RACHEL TO HERSELF) (muttering) I have to go to the bathroom.	
	894.	508.8	511.0/	2.8	TOM TO MADDIE) He's gonna be okay, right? (He : Sonic) (in the kitchen, Maddie is continuing to work on Sonic)	
5AB - (333)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 96</b> - MCS - TOM GESTURES LFG AT MADDIE.</p> <p>MADDIE (sighs)</p> <p>TOM (overlapping) Like he's, he'll...snap out of this, he'll wake up...</p> <p style="text-align: right;"><b>514-04</b></p> <p><b>SCENE 97</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO LOOKS DOWN UNCERTAINLY AT O.S. SONIC.</p> <p>TOM (face obscured) ...soon?</p> <p>MADDIE SHRUGS HER SHOULDER.</p> <p>MADDIE (shrugging breaths)</p> <p>TOM (overlapping) (getting an idea) Oh! Smelling salts! Don't you...</p> <p style="text-align: right;"><b>516-14</b></p> <p><b>SCENE 98</b> - MCS - TOM STEPS LFG TOWARD MADDIE AND GESTURES AT HER.</p> <p>TOM ...have like vet smelling salts, like for cats or (inhales) parakeets...</p> <p style="text-align: right;"><b>521-08</b></p> <p><b>SCENE 99</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO PEERS AT HIM.</p> <p>TOM ...or somethin'?</p> <p>MADDIE SHAKES HER HEAD.</p>	895.   				

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 99 - (CONTINUED)</b></p> <p>MADDIE No, th-they don't make cat smelling salts.</p> <p>TOM Well, they should.</p> <p>MADDIE (overlapping) (inhales)</p> <p>527-05</p> <p><b>SCENE 100 - MS - LOW ANGLE - MADDIE, L, GESTURES R AT TOM. SONIC LIES FG ON THE TABLE.</b></p> <p>TOM (murmuring) I mean, what--</p> <p>MADDIE (overlapping) I have <u>human</u>...smelling salts in my <u>human</u> first-aid kit.</p> <p>TOM Oh.</p> <p>MADDIE OPENS HER FIRST AID KIT.</p> <p>535-04</p> <p><b>SCENE 101 - MCS - PAST TOM, RFG, TO MADDIE, WHO TAKES SMELLING SALTS OUT OF HER FIRST AID KIT.</b></p> <p>MADDIE Okay. (inhales softly)</p> <p>537-12</p>	<p>897.</p> <p>898.</p>	<p>522.1</p> <p>/527.9</p>	<p>527.4/</p> <p>534.6</p>	<p>5.3</p> <p>6.13</p>	<p>MADDIE TO TOM, THEN TOM TO MADDIE) -They don't make cat smelling salts. -They should.</p> <p>MADDIE TO TOM) I have <u>human</u> smelling salts in my <u>human</u> first-aid kit. (she opens up her first-aid kit and takes out a smelling-salts packet)</p>
5AB - (335)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 102</b> - MS - TOM STANDS R AS MADDIE, L, OPENS THE PACKET OF SMELLING SALTS.</p> <p>MADDIE (inhales again, breaking packet open) (whispering) Wake up.</p> <p>TOM (overlapping) Come on, buddy.</p> <p>MADDIE LEANS DOWN TO SONIC, LYING FG, AND HOLDS THE SMELLING SALTS UNDER HIS NOSE.</p> <p style="text-align: right;"><b>541-11</b></p>	899.	540.7 (over scene end)	542.11	2.4	<p>MADDIE TO SONIC, THEN TOM TO SONIC) -Wake up. -Come on, buddy. (after breaking open the smelling-salt packet, Maddie holds it up to Sonic's nose and he immediately awakens)</p>
<p><b>SCENE 103</b> - MCS - HIGH ANGLE - MADDIE (FACE OFF) HOLDS THE SMELLING SALTS UNDER SONIC'S NOSE. HIS EYES IMMEDIATELY OPEN.</p> <p>SONIC (gasps) Gotta...</p> <p style="text-align: right;"><b>543-03</b></p>	900.	542.15 (over scene ends)	544.15	2.0	<p>SONIC TO HIMSELF) Gotta go fast! (Gotta : i.e., 'I got to') (Gotta go fast : catchphrase associated with the Sonic character, also the title of the theme song from the English version of the Sonic anime series "Sonic X", which aired from 2003 to 2006) (Sonic leaps up and runs and bounces around the walls and ceiling at high speed, landing on his feet in front of Maddie and Tom)</p>
<p><b>SCENE 104</b> - MCS - MADDIE AND TOM, L, STEP BACK AS SONIC, FG, SITS UP ON THE TABLE.</p> <p>SONIC ...go fast!</p> <p style="text-align: right;"><b>544-01</b></p>					
<p><b>SCENE 105</b> - MFS - MADDIE AND TOM STAND BG AS SONIC RUNS ALL AROUND THE HOUSE AT SUPERSPEED.</p> <p>MADDIE (shrieking) Oh!</p> <p>TOM Whoa.</p> <p>SONIC STOPS ON THE TABLE.</p> <p style="text-align: right;"><b>549-11</b></p>					
5AB - (336)					

"SONIC THE HEDGEHOG" R/5AB P/32

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 106</b> - MCS - SONIC LOOKS RFG AT O.S. MADDIE AND LFG AT O.S. TOM.  SONIC Where am I? What year is it? Is The Rock president?  TOM (off) Whoa, whoa, whoa...  <b>553-15</b>	901.	/549.12	553.4	3.8	SONIC TO TOM & MADDIE) (frantically) Where am I? What year is it? Is The Rock president? (The Rock : former pro-wrestling stage name of current movie star Dwayne Johnson) (president : United States president - note that Dwayne Johnson actually considered running for U.S. president in 2020, but changed his mind)
<b>SCENE 107</b> - MS - PAST SONIC, FG, TO MADDIE, WHO STARES AT HIM WITH DISBELIEF. TOM, R, GESTURES CALMLY AT SONIC.  TOM ...buddy, you're okay. Calm (chuckling) down.  <b>556-01</b>	902.	553.8	556.0/ (over scene end)	2.8	TOM TO SONIC) Whoa, buddy, you're okay. Calm down. (Whoa : interjection meaning, 'Stop' - 'Slow down')
<b>SCENE 108</b> - MCS - SONIC SMILES RFG AT O.S. MADDIE.  SONIC (seeing Maddie) Oh, hi, Pretzel Lady!  <b>558-00</b>	903.	/556.4	558.0/	1.12	SONIC TO MADDIE) (recognizing her) Oh, hi, Pretzel Lady! (Pretzel Lady : see Title #92)
<b>SCENE 109</b> - MCS - PAST SONIC, RFG, TO MADDIE, WHO LOOKS AT HIM WITH SHOCK.  MADDIE (nervously) Hi.  <b>560-11</b>	904.	559.5	560.11/	1.6	MADDIE TO SONIC) (nervously) Hi.
5AB - (337)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 110</b> - MS - PAST SONIC, FG, TO MADDIE, L, AND TOM, WHO LOOK AT HIM.</p> <p>TOM (relieved sigh)</p> <p>MADDIE (overlapping) Tom?</p> <p>TOM Yeah.</p> <p>MADDIE (overlapping) Can I talk to you, please?</p> <p>MADDIE GRABS TOM BY THE HAND, THEN PULLS HIM L.</p> <p style="text-align: right;"><b>567-00</b></p> <p><b>SCENE 111</b> - MS - SONIC, BG, WATCHES AS MADDIE PULLS TOM FG, CAMERA DOLLYING BACK.</p> <p style="text-align: right;"><b>568-12</b></p> <p><b>SCENE 112</b> - MCS - MADDIE PULLS TOM BG INTO THE LIVING ROOM. SHE TURNS AND LOOKS RFG AT O.S. SONIC, THEN STARTS TO CLOSE THE DOOR.</p> <p>MADDIE (inhales, turning back to Sonic) Space hedgehog, stay there. Try to rest.</p> <p style="text-align: right;"><b>573-11</b></p> <p><b>SCENE 113</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - DAY - MS - LOOKING THROUGH THE DOORWAY TO SONIC, WHO GESTURES FG AT O.S. MADDIE.</p> <p>SONIC You got it. I am <u>great</u> at resting.</p> <p>THE DOORS CLOSE AND OBSCURE SONIC.</p> <p style="text-align: right;"><b>576-03</b></p>	<p>905.</p> <p>906.</p> <p>907.</p>	<p>561.6</p> <p>570.4</p> <p>/573.12</p> <p>(over scene end)</p>	<p>565.14</p> <p>573.8/</p> <p>578.9/</p>	<p>4.8</p> <p>3.4</p> <p>4.13</p>	<p>MADDIE TO TOM) Tom? Can I talk to you, please? (she grabs Tom's hand and pulls him into the living room)</p> <p>MADDIE TO SONIC) Space hedgehog, stay there. Try to rest. (Space hedgehog : referring to Sonic as a hedgehog from outer space) (she starts shutting the kitchen doors)</p> <p>SONIC TO MADDIE) You got it. I am <u>great</u> at resting! I rest faster than anybody. (You got it : i.e., 'I will do that') (I rest faster than anybody. : note humor of Sonic applying speed to resting) (after Maddie shuts the doors completely, she confers privately with Tom)</p>
5AB - (338)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 114</b> - MS - MADDIE, L, TURNS AND LOOKS R AT TOM.</p> <p>SONIC (off) (low) I rest faster than anybody.</p> <p>TOM (overlapping) (chuckles awkwardly)</p> <p>578-09</p>					
<p><b>SCENE 115</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO GESTURES NERVOUSLY AT HER.</p> <p>MADDIE (annoyed chuckle)</p> <p>SONIC (off) (through closed door) (very low and indistinct rambling dialogue - continues under following scenes and dialogue)</p> <p>TOM Still talkin'.</p> <p>MADDIE (face obscured) (quick breath) Uh, first of...</p> <p>581-12</p>	908.	579.0	581.0	2.0	TOM TO MADDIE) (chuckling awkwardly) Still talking. (i.e., 'Sonic is still talking.' - referring to Sonic's talkative nature as mentioned in Title #882)
<p><b>SCENE 116</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO GESTURES AT HIM.</p> <p>MADDIE ...all, can we take a moment to acknowledge how under control I've been?</p> <p>586-06</p>	909.	581.4 (over scene end)	586.6/	5.2	MADDIE TO TOM) First of all, can we take a moment to acknowledge how under control I've been? (under control : referring to her emotional restraint regarding Sonic)
5AB - (339)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 117</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO GESTURES AT HER.  TOM Uh, amazing.  MADDIE Didn't (face obscured) freak out.  TOM (overlapping) Uh...  <b>589-01</b>	910.	586.12	589.0/	2.4	TOM TO MADDIE, THEN MADDIE TO TOM) -Amazing. -Didn't freak out. (freak out : slang for, 'react with wild panic')
<b>SCENE 118</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO GESTURES AT HIM.  TOM ...no.  MADDIE (chuckling) Totally calm.  <b>591-07</b>	911.	/589.4	591.7/	2.3	TOM TO MADDIE, THEN MADDIE TO TOM) -No. -Totally calm.
<b>SCENE 119</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO HOLDS UP HIS FIST.  MADDIE (exhales and inhales sharply)  MADDIE BUMPS FISTS WITH TOM.  TOM Thank you.  <b>593-06</b>	912.	592.14	594.6	1.8	TOM TO MADDIE) Thank you.
<b>SCENE 120</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO GESTURES AT HIM.  MADDIE Ahh. (inhales deeply) Second of all... (chuckles while taking a deep breath - continues under following scene)  <b>598-10</b>	913.	596.2	598.6/	2.4	MADDIE TO TOM) Second of all...
5AB - (340)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 121</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO SMILES AT HER.</p> <p>MADDIE (face obscured) (suddenly frantic) ...<u>what</u>...</p> <p style="text-align: right;"><b>600-01</b></p> <p><b>SCENE 122</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO GESTURES FRANTICALLY AT HIM.</p> <p>MADDIE ...the heck is going on? (whispering) Is that thing an alien?!</p> <p>TOM (face obscured) (overlapping) O-...</p> <p style="text-align: right;"><b>603-13</b></p> <p><b>SCENE 123</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO GESTURES CALMLY AT HER.</p> <p>TOM ...-kay, so...remember how Crazy Carl is always going on about the...</p> <p style="text-align: right;"><b>609-02</b></p> <p><b>SCENE 124</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO REACTS WITH SHOCK.</p> <p>TOM ...Blue Devil?</p> <p>MADDIE (overlapping) (whispering) The Blue Devil? (inhales, then whispering) Oh, that's him?</p> <p style="text-align: right;"><b>612-15</b></p>	<p>914.</p> <p>915.</p> <p>916.</p>	<p>599.6 603.13/ 4.7 MADDIE TO TOM) (suddenly frantic) ...<u>what</u> the heck is going on? Is that thing an alien? (the heck : mild emphatic) (that thing : referring to Sonic)</p> <p>604.12 611.0 6.4 TOM TO MADDIE) Remember how Crazy Carl is always going on about the Blue Devil? (going on : ranting - talking excessively) (Blue Devil : see Title #93-E)</p> <p>611.8 614.12 3.4 MADDIE TO TOM, THEN TOM TO MADDIE) -That's him? He's real? -Yeah.</p>
5AB - (341)		



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 128</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO SHAKES HIS HEAD.</p> <p>MADDIE (face obscured) ...not.</p> <p>TOM (overlapping) I didn't mean to. (inhales)</p> <p><b>628-14</b></p>		
<p><b>SCENE 129</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO GLARES AT HIM.</p> <p>TOM (face obscured) Okay. This is kinda hard for me...</p> <p><b>630-09</b></p>	920.	/629.2 633.15/ (over scene end) 4.13 TOM TO MADDIE) This is hard for me to explain. And it's gonna sound crazy.
<p><b>SCENE 130</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO GESTURES AT HER.</p> <p>TOM ...to explain. (inhales) And it's gonna sound a little bit cra-...</p> <p><b>633-15</b></p>		
<p><b>SCENE 131</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO PEERS AT HIM.</p> <p>TOM (face obscured) ...-zy. He has to get...</p> <p><b>635-13</b></p>	921.	634.8 639.6/ (over scene end) 4.14 TOM TO MADDIE) He has to get to the Transamerica Building, and I promised I'd take him. (Transamerica Building : famous pyramid-shaped skyscraper in the Financial District of San Francisco, named after the Transamerica Corporation, which initially built it in 1969) (Maddie and Tom have been talking right behind Rachel, and she reacts)
<p><b>SCENE 132</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO GESTURES AT HER.</p> <p>TOM ...to the Transamerica Building, and I promised I'd take...</p> <p><b>639-06</b></p>		
		5AB - (343)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 133</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO STARES AT HIM.</p> <p>TOM (face obscured) ...him.</p> <p>RACHEL (off) Uh-uh!</p> <p><b>641-09</b></p>	922.	640.4 (over scene end)	644.0	3.12	RACHEL TO TOM) Uh-uh! <u>Aliens</u> ?! (Uh-uh! : emphatically negative utterance)
<p><b>SCENE 134</b> - MFS - MADDIE STANDS LBG AND TOM STANDS RBG AS RACHEL, SITTING R, SHAKES HER HEAD.</p> <p>RACHEL Aliens?! Maddie...</p> <p><b>644-09</b></p>	923.	644.4 (over scene end)	647.4	3.0	RACHEL TO MADDIE) Maddie, your husband's lost his mind. (lost his mind : colloquial for, 'gone insane')
<p><b>SCENE 135</b> - MS - LOW ANGLE - MADDIE, LBG, STARES RBG AT TOM AS RACHEL, SITTING RFG IN MCS, SHAKES HER HEAD.</p> <p>RACHEL ...your husband's lost his mind. Okay, use this as an opportunity to leave him. (quick breath) No one would judge you.</p> <p><b>654-04</b></p>	924.	647.8	653.10	6.2	RACHEL TO MADDIE) Use this as an opportunity to leave him. No one would judge you. (leave : divorce) (meanwhile, Jojo enters the kitchen from the hallway and presents Sonic with a pair of her own sneakers)
<p><b>SCENE 136</b> - INT. RACHEL'S TOWNHOUSE/ KITCHEN - DAY - MCS - JOJO WALKS L INTO THE KITCHEN, CAMERA DOLLYING WITH HER TO REVEAL SONIC, SITTING ON THE TABLE. CAMERA HOLDS AS JOJO STOPS RFG IN FRONT OF HIM.</p> <p><b>660-00</b></p>					
<p><b>SCENE 137</b> - MCS - JOJO TAKES A PAIR OF HER SNEAKERS FROM BEHIND HER BACK AND HOLDS THEM FG TOWARD O.S. SONIC.</p> <p>JOJO (quick breath) So you won't hurt your feet anymore.</p> <p><b>663-06</b></p>	925.	660.10	663.6/	2.12	JOJO TO SONIC) So you won't hurt your feet anymore. (So : i.e., 'wear these sneakers')
5AB - (344)					

"SONIC THE HEDGEHOG" R/5AB P/40

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 138</b> - MCS - LOW ANGLE - SONIC LOOKS DOWN AT THE O.S. SNEAKERS, THEN SMILES RFG AT O.S. JOJO.</p> <p>SONIC Really?</p> <p style="text-align: right;"><b>665-10</b></p>	926.	664.6	665.10/	1.4	SONIC TO JOJO) Really? (Jojo responds affirmatively)
<p><b>SCENE 139</b> - MCS - PAST SONIC, SITTING LFG, TO JOJO, WHO HOLDS THE SNEAKERS TOWARD HIM.</p> <p>JOJO Uh-huh.</p> <p style="text-align: right;"><b>667-04</b></p>					
<p><b>SCENE 140</b> - MCS - LOW ANGLE - SONIC TAKES THE SNEAKERS FROM O.S. JOJO AND LOOKS AT THEM WITH AMAZEMENT.</p> <p>SONIC No one's ever given me a gift before. I gotta check that off my bucket list.</p> <p>HE SMILES RFG AT O.S. JOJO.</p> <p style="text-align: right;"><b>675-12</b></p>	927.	668.2	672.0	3.14	SONIC TO JOJO) No one's ever given me a gift before.
<p><b>SCENE 141</b> - MCS - PAST SONIC, SITTING LFG, TO JOJO, WHO SMILES AT HIM.</p> <p style="text-align: right;"><b>677-04</b></p>	928.	672.12	675.12/	3.0	SONIC TO JOJO) I got to check that off my bucket list. (bucket list : see Title #643) (he takes the sneakers and puts them on, then stands up and tries them out)
<p><b>SCENE 142</b> - MS - PAST JOJO, RFG, TO SONIC, WHO SITS ON THE TABLE. HE PUTS THE SNEAKERS ON HIS FEET.</p> <p style="text-align: right;"><b>682-09</b></p>					
<p><b>SCENE 143</b> - MCS - PAST SONIC, SITTING LFG, TO JOJO, WHO SMILES AT HIM.</p> <p style="text-align: right;"><b>684-06</b></p>					
5AB - (345)					

**"SONIC THE HEDGEHOG" R/5AB P/41**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 144</b> - MS - PAST JOJO, RFG, TO SONIC, WHO STANDS UP ON THE TABLE AND RUNS IN PLACE, CAMERA DOLLYING BACK.</p> <p>SONIC (chuckling) Ha-ha-ha-ohh! (quick breath) All right! Looking good!</p> <p>CAMERA HOLDS AS SONIC SPINS AROUND.</p> <p>JOJO (face obscured) (chuckles)</p> <p><b>694-01</b></p>	929.	690.8	693.14/	3.6	SONIC TO JOJO) All right! Looking good! (meanwhile, Maddie and Tom are still chatting behind the closed door)	
<p><b>SCENE 145</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - DAY - MS - MADDIE, L, NODS R AT TOM.</p> <p>MADDIE Okay.</p> <p><b>699-06</b></p>	930.	697.12	699.6/	1.10	MADDIE TO TOM) Okay.	
<p><b>SCENE 146</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO GESTURES AT HIM.</p> <p>MADDIE You said you wanted to help people in real trouble, right?</p> <p><b>703-12</b></p>	931.	699.14	703.12/	3.14	MADDIE TO TOM) You said you wanted to help people in real trouble, right?	
<p><b>SCENE 147</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO NODS AT HER.</p> <p>TOM (exhales, nodding)</p> <p>MADDIE (face obscured) (overlapping) Well, that's what you're doing. Blue...</p> <p><b>707-11</b></p>	932.	704.14 (over scene end)	711.10/	6.12	MADDIE TO TOM) That's what you're doing. Blue alien hedgehogs still count as people. (That's what you're doing : meaning that he is fulfilling his desire to help people in trouble by assisting Sonic)	
5AB - (346)						

**"SONIC THE HEDGEHOG" R/5AB P/42**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 148</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO SHAKES HER HEAD UNCERTAINLY.</p> <p>MADDIE ...alien hedgehogs, eh, still count as people...</p> <p>711-11</p>						
<p><b>SCENE 149</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO LOOKS AT HER.</p> <p>MADDIE (face obscured) ...right?</p> <p>TOM NODS AT HER.</p> <p>TOM I think so, too.</p> <p>MADDIE (face obscured) Yeah.</p> <p>TOM I think.</p> <p>715-08</p>	933.	712.0	715.5/	3.5	MADDIE TO TOM, THEN TOM TO MADDIE) -Right? -I think so, too. I think.	
<p><b>SCENE 150</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO NODS UNCERTAINLY.</p> <p>MADDIE Okay.</p> <p>TOM (face obscured) (overlapping) (inhales)</p> <p>716-10</p>	934.	/715.9	716.10/	1.1	MADDIE TO TOM) Okay.	
<p><b>SCENE 151</b> - MCS - PAST MADDIE, LFG, TO TOM, WHO GESTURES AT HER.</p> <p>TOM I love you.</p> <p>718-04</p>	935.	717.4 (over scene end)	720.0/	2.12	TOM TO MADDIE) I love you. Did I tell you that already?	
5AB - (347)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 152</b> - MCS - PAST TOM, RFG, TO MADDIE, WHO LOOKS AT HIM.  TOM (face obscured) Did I tell ya that already?  <p style="text-align: right;"><b>720-00</b></p>					
<b>SCENE 153</b> - FS - RACHEL SITS R AS TOM, RBG, CLASPS HANDS WITH MADDIE, LBG.  TOM I don't deserve you.  MADDIE Mm.  TOM You know that?  TOM HOLDS MADDIE'S HAND AS THEY WALK R. <p style="text-align: right;"><b>722-14</b></p>	936.	/720.4	722.14/	2.10	TOM TO MADDIE) I don't deserve you. You know that? (he takes Maddie's hands and pulls her away from the door toward the stairs)
<b>SCENE 154</b> - MCS - RACHEL, SITTING FG, ROLLS HER EYES AS TOM (FACE OFF) AND MADDIE (FACE OFF) WALK R PAST HER.  RACHEL I know that.  TOM AND MADDIE EXIT R. <p style="text-align: right;"><b>725-12</b></p>	937.	723.4	725.4	2.0	RACHEL TO TOM) I know that. (dryly referring to her belief that Tom is not a good husband for Maddie) (later, in the living room, Sonic stands face-to-face with Ozzy)
<b>SCENE 155</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - A SHORT TIME LATER - CS - SONIC GLARES FG AT O.S. OZZY.  SONIC So...you're supposed to be Tom's best friend that he won't shut up about.  <p style="text-align: right;"><b>735-08</b></p>	938.	729.0	735.8/	6.8	SONIC TO OZZY) So, you're supposed to be Tom's best friend that he won't shut up about. (Tom's best friend : see Title #756) (shut up : stop talking) (Ozzy stares back at Sonic, panting)
5AB - (348)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 156</b> - CS - OZZY LOOKS FG AT O.S. SONIC. 738-02						
<b>SCENE 157</b> - CS - SONIC LOOKS FG AT O.S. OZZY, THEN SHAKES HIS HEAD.  SONIC Well, I don't see the appeal. 740-07	939.	/738.4	740.7/	2.3	SONIC TO OZZY) I don't see the appeal. (the appeal : i.e., 'what appeals to Tom about you') (Ozzy starts licking Sonic's face)	
<b>SCENE 158</b> - CS - OZZY LEANS FG TOWARD O.S. SONIC. 742-04						
<b>SCENE 159</b> - MCS - SONIC STANDS R AS OZZY, L, REPEATEDLY LICKS HIS FACE.  SONIC (laughing) Ohhh, stop! 745-09	940.	743.9	745.9/	2.0	SONIC TO OZZY) (laughing) Stop! (Jojo is sitting nearby, watching)	
<b>SCENE 160</b> - FS - HIGH ANGLE - JOJO, SITTING BG, REACTS WITH AMUSEMENT AS OZZY, R, REPEATEDLY LICKS SONIC, L, ON THE FACE.  JOJO (giggles)  SONIC (overlapping) That is <u>very</u> gross. 749-00	941.	746.0	749.0/	3.0	SONIC TO OZZY) That is <u>very</u> gross. (That : referring to Ozzy licking his face) (gross : grotesque - disgusting) (in the foyer, Tom comes in the front door with his duffel bag as Maddie comes downstairs to meet him)	
						5AB - (349)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 161</b> - INT. RACHEL'S TOWNHOUSE/ FOYER - DAY - MS - MADDIE, LFG IN MCS, WALKS R DOWN THE STAIRS, CAMERA DOLLYING WITH HER TO REVEAL TOM, BG, WHO CLOSES THE FRONT DOOR.</p> <p>TOM Hey.</p> <p>MADDIE (face obscured) Hey.</p> <p>CAMERA HOLDS AS MADDIE STOPS RFG AND TOM WALKS TOWARD HER.</p> <p>TOM So, (inhales) my truck still runs, but it's pretty much totaled. (exhales) You think your sister would mind if we borrowed her...</p> <p>TOM STOPS IN FRONT OF MADDIE.</p> <p style="text-align: right;"><b>760-03</b></p>	942.	754.15	760.3/	5.4	<p>TOM TO MADDIE) My truck still runs, but it's pretty much totaled. Think your sister would mind us borrowing her car? (totaled : completely destroyed) (Rachel immediately shouts from the living room)</p>
<p><b>SCENE 162</b> - MCS - PAST TOM, LFG, TO MADDIE, WHO LOOKS AT HIM.</p> <p>TOM (face obscured) ...car?</p> <p>RACHEL (off) (shouting from living room) You have...</p> <p style="text-align: right;"><b>761-09</b></p>	943.	760.14	764.0/ (over scene end)	3.2	<p>RACHEL TO TOM) You have got to be kidding me!</p>
<p><b>SCENE 163</b> - MS - RACHEL, VISIBLE THROUGH A DOORWAY, SITS BG IN THE LIVING ROOM AND LOOKS AT TOM, LFG, AND MADDIE, RFG, WITH DISBELIEF.</p> <p>RACHEL ...got to be kidding me!</p> <p style="text-align: right;"><b>764-00</b></p>					
5AB - (350)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 164</b> - MCS - PAST TOM, LFG, TO MADDIE, WHO LOOKS AT HIM, THEN SHAKES HER HEAD.</p> <p>MADDIE She'll be fine.</p> <p>TOM (face obscured) Yeah, let's do that.</p> <p>MADDIE Mm-hm.</p> <p>THEY WALK BG.</p> <p style="text-align: right;"><b>767-14</b></p> <p><b>SCENE 165</b> - MS - LOOKING THROUGH THE LIVING ROOM DOORWAY TO RACHEL, WHO SITS TIED UP BG AND LOOKS AROUND FURIOUSLY.</p> <p>RACHEL (screaming furiously) This is my house!</p> <p style="text-align: right;"><b>774-00</b></p> <p><b>SCENE 166</b> - EXT. SAN FRANCISCO STREETS - DAY - FS - RACHEL'S SPORT UTILITY VEHICLE ENTERS LBG AND SWERVES FG THROUGH TRAFFIC ON A BUSY STREET, CAMERA PANNING R. CARS ARE FORCED TO STOP TO AVOID THE SPORT UTILITY VEHICLE.</p> <p>SONIC (face obscured) Comin' through!</p> <p>THE SPORT UTILITY VEHICLE TURNS FG ON THE STREET.</p> <p>SONIC (face obscured) (cont'd) Whoa-whoa-whoa-whoa, now this is my turn and I go a-...</p> <p style="text-align: right;"><b>780-00</b></p>	<p>944.</p> <p>945.</p> <p>946.</p> <p>947.</p>	<p>765.4</p> <p>769.8</p> <p>774.6</p> <p>777.4</p>	<p>767.14/</p> <p>773.12/</p> <p>776.14</p> <p>783.6</p>	<p>2.10</p> <p>4.4</p> <p>2.8</p> <p>6.2</p>	<p>MADDIE TO TOM, THEN TOM TO MADDIE) -She'll be fine. -Yeah, let's do that. (note humor of Maddie totally ignoring Rachel) (Tom and Maddie exit the house together)</p> <p>RACHEL TO TOM &amp; MADDIE) (screaming) This is my house! (later, Sonic recklessly drives Rachel's SUV through the downtown streets of San Francisco)</p> <p>SONIC TO OTHER DRIVERS) Coming through! Whoa, whoa! (Whoa : interjection of worry - said as the car nearly hits another) (turning a corner, Sonic swerves dangerously around another car)</p> <p>SONIC TO OTHER DRIVERS) Now this is my turn and I go around you. Sorry! And... (my turn : i.e., 'where I turn the car') (he pulls over to the curb at a diagonal and parks with one tire up on the sidewalk)</p>
5AB - (351)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 167</b> - FS - CAMERA DOLLIES IN AS THE SPORT UTILITY VEHICLE SERVES L AND HITS THE CURB.</p> <p>SONIC (face obscured) ...-round you. Sorry! Aaaand...</p> <p>THE SPORT UTILITY VEHICLE STOPS.</p> <p>SONIC (cont'd) ...perfect park.</p> <p>ANGRY DRIVER (off) What are you...</p> <p style="text-align: right;"><b>786-03</b></p>	948.	783.13	786.3/	2.6	<p>SONIC TO TOM &amp; MADDIE) ...perfect park. (note humor of Sonic being oblivious to his terrible parking job) (Tom and Maddie get out of the car)</p>
<p><b>SCENE 168</b> - MCS - TOM OPENS THE PASSENGER DOOR AND STEPS BG OUT OF THE SPORT UTILITY VEHICLE.</p> <p>ANGRY DRIVER (off) ...crazy?</p> <p>SONIC ENTERS THROUGH THE DRIVER'S SIDE WINDOW, THEN TOM LOOKS AT HIM.</p> <p>TOM (irritably to Sonic) Is there anything you <u>didn't</u> hit?</p> <p style="text-align: right;"><b>789-03</b></p>	949.	787.6	791.14/	4.8	<p>TOM TO SONIC (irritably), THEN MADDIE TO TOM) -Is there anything you <u>didn't</u> hit? -Why did we let the alien drive? (Is there anything you didn't hit : implying that Sonic had many accidents while driving) (Sonic pokes his head out the driver's window)</p>
<p><b>SCENE 169</b> - MCS - MADDIE OPENS THE REAR PASSENGER DOOR AND STEPS L OUT OF THE SPORT UTILITY VEHICLE, CAMERA PANNING WITH HER.</p> <p>PEDESTRIANS (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>MADDIE (to Tom) <u>Why</u> did we let the alien drive?</p> <p>SONIC (off) Hey...</p> <p style="text-align: right;"><b>792-02</b></p>					
5AB - (352)					

"SONIC THE HEDGEHOG" R/5AB P/48

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 170</b> - MS - SONIC, HOLDING ONTO THE SIDE OF THE SPORT UTILITY VEHICLE, GESTURES LFG AT O.S. TOM AND O.S. MADDIE.</p> <p>SONIC ...I got us here. (quick breath) And please, five stars.</p> <p style="text-align: right;"><b>796-14</b></p> <p><b>SCENE 171</b> - FS - TOM AND MADDIE STAND L ON THE SIDEWALK AS SONIC SUPERSPEEDS L AND STOPS BESIDE THEM. CAMERA TILTS UP TO REVEAL THE TRANSAMERICA BUILDING, WHICH IS BG ON THE STREET.</p> <p>SONIC (face obscured) So, this is it?</p> <p>TOM POINTS AT THE TRANSAMERICA BUILDING.</p> <p>TOM That's it. That's your pyramid.</p> <p>CAMERA CONTINUES TO TILT UP, OFF TOM, MADDIE AND SONIC, ON THE TOP OF THE BUILDING.</p> <p>SONIC (off) Wowwww, look at that...</p> <p style="text-align: right;"><b>806-11</b></p> <p><b>SCENE 172</b> - FS - HIGH ANGLE - TOM, SONIC AND MADDIE (L TO R) LOOK RFG AT THE O.S. TRANSAMERICA BUILDING.</p> <p>SONIC ...thing!</p> <p>MADDIE What happens now?</p> <p>SONIC SUPERSPEEDS R OUT OF FRAME.</p> <p style="text-align: right;"><b>809-09</b></p>	<p>950.</p> <p>951.</p> <p>952.</p> <p>953.</p>	<p>/792.3</p> <p>798.13</p> <p>804.1</p> <p>807.8</p>	<p>796.14/</p> <p>803.9</p> <p>806.11/</p> <p>809.9/</p>	<p>4.11</p> <p>4.12</p> <p>2.10</p> <p>2.1</p>	<p>SONIC TO TOM &amp; MADDIE) Hey, I got us here. And please, five stars. (five stars : meaning he wants Tom and Maddie to give him a five-star rating - referring to the standard rating system for Uber and Lyft ride shares in which the driver and the passenger rate each other on a scale of one-to-five stars) (Sonic leaps out the window and stands on the sidewalk with Tom and Maddie as they all look up at the nearby Transamerica Building)</p> <p>SONIC TO TOM &amp; MADDIE, THEN TOM TO SONIC) -So, this is it? -That's it. That's your pyramid. (it : the Transamerica Building) (pyramid : pyramid-shaped building)</p> <p>SONIC TO TOM &amp; MADDIE) Wow, look at that thing! (Wow : interjection of amazement)</p> <p>MADDIE TO TOM &amp; SONIC) What happens now? (Sonic disappears as he runs off toward the building at high speed)</p>
5AB - (353)					

"SONIC THE HEDGEHOG" R/5AB P/49

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 173</b> - MS - TOM STANDS L AS MADDIE, R, REACTS WITH SURPRISE.</p> <p>MADDIE Oh. He's...gone.</p> <p>TOM Yep.</p> <p><b>814-12</b></p>	954.	810.8	814.8/	4.0	MADDIE TO TOM, THEN TOM TO MADDIE) -Oh. He's...gone. -Yep. (Yep : colloquial for, 'Yes') (Sonic reappears as he runs back)	
<p><b>SCENE 174</b> - FS - HIGH ANGLE - TOM STANDS L AND MADDIE STANDS R. SONIC ENTERS R AT SUPERSPEED, THEN STOPS BETWEEN THEM.</p> <p>SONIC No good. You need a special key to get to the roof.</p> <p><b>821-06</b></p>	955.	816.2	820.10	4.8	SONIC TO TOM & MADDIE) No good. You need a special key to get to the roof.	
<p><b>SCENE 175</b> - MCS - TOM, L, AND MADDIE, R, LOOK LFG AT THE O.S. TRANSAMERICA BUILDING.</p> <p>MADDIE What now?</p> <p><b>823-08</b></p>	956.	821.12	823.6/	1.10	MADDIE TO TOM) What now? (i.e., 'What do we do now?')	
<p><b>SCENE 176</b> - MS - CAMERA DOLLIES IN ON TOM, L, AND MADDIE, WHO LOOK RFG AT THE O.S. TRANSAMERICA BUILDING.</p> <p>TOM Time for me to abuse the power entrusted to me.</p> <p>MADDIE TURNS AND LOOKS AT TOM.</p> <p><b>833-10</b></p>	957.	824.6	829.8	5.2	TOM TO MADDIE) Time for me to abuse the power entrusted to me. (dryly referring to the fact that he is going to unethically use his authority as a sheriff to gain entry) (moments later, Tom and Maddie are entering the Transamerica lobby with Sonic hidden inside Tom's duffel bag - they hurry to the front desk and address the female Receptionist)	
<p><b>SCENE 177</b> - INT. TRANSAMERICA BUILDING/ LOBBY - DAY - MS - HIGH ANGLE - TOM (FACE OFF), L, AND MADDIE (FACE OFF), R, WALK BG INTO THE LOBBY, CAMERA DOLLYING IN. TOM IS CARRYING A DUFFEL BAG, AND SONIC IS HIDING INSIDE THE BAG. CAMERA TILTS UP TO REVEAL BUSINESSPEOPLE, CROSSING THE LOBBY, AND THE FACES OF TOM AND MADDIE. THEY HURRY BG TOWARD THE FRONT DESK.</p> <p><b>843-03</b></p>						
5AB - (354)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 178</b> - MCS - PAST A <b>RECEPTIONIST</b>, SITTING RFG, AND ACROSS THE COUNTER TO TOM, WHO HURRIES TOWARD HER.</p> <p>PEOPLE IN LOBBY (off) (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>TOM STOPS AND HOLDS UP HIS BADGE.</p> <p>TOM We got a jumper on the roof. Gotta get up there fast or we're gonna have a human pancake on our hands.</p> <p style="text-align: right;"><b>849-01</b></p> <p><b>SCENE 179</b> - MCS - PAST TOM, LFG, AND ACROSS THE COUNTER TO THE RECEPTIONIST, WHO SITS IN THE CHAIR AND PEERS AT THE BADGE</p> <p>RECEPTIONIST (suspiciously) You came all the way from Montana?</p> <p style="text-align: right;"><b>853-10</b></p> <p><b>SCENE 180</b> - MCS - TOM (OUT OF FOCUS) LOOKS RFG AT THE O.S. RECEPTIONIST AND HOLDS UP HIS BADGE. THE BADGE READS:</p> <p style="text-align: center;">GREEN HILLS MONTANA SHERIFF'S OFFICE Tom Wachowski SHERIFF</p> <p>CAMERA RACKS FOCUS, OFF THE BADGE, TO TOM. TOM CLOSSES THE BADGE.</p> <p>TOM Yeah. That's how serious it is.</p> <p style="text-align: right;"><b>857-14</b></p>						
958.	843.9	849.1/	5.8	TOM TO RECEPTIONIST) We got a jumper on the roof. We got to get up there fast or we'll have a human pancake on our hands. (jumper : police slang for a potential suicide who is threatening to jump) (up there : i.e., 'up onto the roof') (human pancake : i.e., 'person squashed flat' - referring to what will happen to a person if they were to leap off the top of a tall building) (on our hands : i.e., 'to deal with') (Tom shows his sheriff's badge to the Receptionist)		
959.	850.11	853.7/	2.12	RECEPTIONIST TO TOM) (suspiciously) You came all the way from Montana?		
960.	/853.11	857.14/	4.3	<b>NARRATIVE TITLE</b> (of badge), THEN TOM TO RECEPTIONIST) -GREEN HILLS, MONTANA--SHERIFF -Yeah. That's how serious it is. (note humor of this absurd response) (he puts his badge away, and the Receptionist looks at Maddie, who smiles nervously - there is a brief pause, then the Receptionist relents)		
5AB - (355)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 181</b> - MCS - PAST MADDIE, LFG, AND ACROSS THE COUNTER TO THE RECEPTIONIST, SITTING IN THE CHAIR. SHE TURNS HER HEAD AND PEERS AT MADDIE.</p> <p>860-02</p>						
<p><b>SCENE 182</b> - MCS - PAST THE RECEPTIONIST, SITTING RFG, AND ACROSS THE COUNTER TO MADDIE, WHO SMILES UNCOMFORTABLY AT HER.</p> <p>MADDIE (very soft chuckle)</p> <p>862-08</p>						
<p><b>SCENE 183</b> - MCS - MADDIE, LFG, AND TOM LOOK R AT THE O.S. RECEPTIONIST.</p> <p>864-10</p>						
<p><b>SCENE 184</b> - MCS - PAST TOM, LFG, AND ACROSS THE COUNTER TO THE RECEPTIONIST, WHO SITS IN THE CHAIR AND SHRUGS AT HIM.</p> <p>RECEPTIONIST (sighing) Okay.</p> <p>SHE PUTS AN ELEVATOR PASS KEY ON THE COUNTER.</p> <p>866-11</p>	961.	865.4	866.11/	1.7	RECEPTIONIST TO TOM) Okay. (she gives Tom an elevator pass key)	
<p><b>SCENE 185</b> - MCS - TOM (FACE OFF) PICKS UP THE PASS KEY. CAMERA TILTS UP TO REVEAL TOM'S FACE, THEN TOM LOOKS R AT THE O.S. RECEPTIONIST.</p> <p>TOM (low breaths) You just saved a life.</p> <p>871-08</p>	962.	869.4	871.8/	2.4	TOM TO RECEPTIONIST) You just saved a life. (Tom and Maddie hurry to the elevators and press the call button - a Businessman and Businesswoman join them to wait for the elevator)	
5AB - (356)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 186</b> - INT. TRANSAMERICA BUILDING/ LOBBY - A SHORT TIME LATER - MS - MADDIE, L, AND TOM, T, HURRY FG TOWARD THE O.S. ELEVATORS. THEY STOP, THEN MADDIE PUSHES AN O.S. BUTTON FOR THE ELEVATOR.</p> <p>TOM (sighs) (whispering very softly) Come on, come on, come on, come on.</p> <p>A <b>BUSINESSWOMAN</b> AND A <b>BUSINESSMAN</b> ENTER L AND WALK R. THE BUSINESSWOMAN STOPS L AND THE BUSINESSMAN STOPS R, CAMERA DOLLYING BACK. BOTH OF THEM ARE LOOKING AT THEIR CELL PHONES.</p> <p>TOM (cont'd) (sighs)</p> <p>CAMERA HOLDS AS TOM LOOKS AROUND UNCOMFORTABLY.</p> <p>SONIC (off) (muffled) How much longer? I can't breathe in here.</p> <p><b>889-06</b></p> <p><b>SCENE 187</b> - MCS - MADDIE STANDS RFG AS THE BUSINESSWOMAN, L, TURNS AND LOOKS DOWN AT THE O.S. DUFFEL BAG.</p> <p>SONIC (off) (muffled) Hello-o? Anybody there?</p> <p>MADDIE (chuckles nervously)</p> <p>THE BUSINESSWOMAN GLARES R AT O.S. TOM.</p> <p>BUSINESSWOMAN (to Tom) Do you have your child in that bag?</p> <p><b>897-09</b></p>						
	963.	884.10	888.14	4.4	SONIC TO TOM & MADDIE) How much longer? I can't breathe in here. (hearing Sonic's voice coming from inside the duffel bag, the Businesswoman looks curiously at it)	
	964.	891.14	895.2	3.4	SONIC TO TOM & MADDIE) Hello? Anybody there?	
	965.	895.8 (over scene end)	898.12	3.4	BUSINESSWOMAN TO TOM) Do you have your child in that bag?	
5AB - (357)						



"SONIC THE HEDGEHOG" R/5AB P/54

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 193</b> - MS - THE BUSINESSWOMAN, MADDIE, TOM AND THE BUSINESSMAN STAND L TO R.</p> <p>TOM ...ya, buddy?</p> <p>SONIC (off) (muffled) Why would I like it in here?</p> <p><b>916-07</b></p> <p><b>SCENE 194</b> - MCS - THE BUSINESSWOMAN LOOKS DOWN FG AT THE O.S. DUFFEL BAG.</p> <p>SONIC (off) (muffled) This is worse than the dog...</p> <p><b>918-05</b></p> <p><b>SCENE 195</b> - MS - THE BUSINESSWOMAN, MADDIE, TOM AND THE BUSINESSMAN STAND L TO R.</p> <p>SONIC (off) ...cage you had me in earlier.</p> <p><b>921-03</b></p> <p><b>SCENE 196</b> - MCS - TOM STANDS LFG AS THE BUSINESSMAN, R, STARES DOWN AT THE O.S. DUFFEL BAG. TOM SHAKES HIS HEAD.</p> <p>TOM (inhales, grinning) Such a kidder.</p> <p><b>923-12</b></p> <p><b>SCENE 197</b> - MCS - MADDIE, RFG, SMILES NERVOUSLY AS THE BUSINESSWOMAN, L, STARES DOWN R AT THE O.S. DUFFEL BAG.</p> <p>MADDIE (chuckles, then inhales)</p> <p>MADDIE REACHES DOWN TO THE O.S. DUFFEL BAG.</p> <p><b>926-11</b></p>	<p>971.</p> <p>972.</p>	<p>914.13 921.3/ 6.6 SONIC TO TOM) (over scene ends) Why would I like it in here? This is worse than the dog cage you had me in earlier. (dog cage : referring to the animal cage Tom put Sonic in when he found Sonic in his garage)</p> <p>921.12 923.12/ 2.0 TOM TO BUSINESSPEOPLE) (grinning) Such a kidder. (kidder : joker - referring to the "child" in the bag) (Maddie chuckles awkwardly and reaches down to the duffel bag, which they had left half open to allow Sonic some air - she zips it fully closed)</p>
5AB - (359)		



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 198</b> - MCS - HIGH ANGLE - MADDIE'S HAND ZIPS UP THE TOP OF THE DUFFEL BAG.</p> <p>MADDIE (face off) Mmmmm-kay.</p> <p>SONIC (off) (overlapping) (muffled) No-no-no-no, I'm scared...</p> <p>929-07</p>	973.	928.2 (over scene end)	930.12	2.10	SONIC TO MADDIE) No, I'm scared of the dark!
<p><b>SCENE 199</b> - MS - THE BUSINESSWOMAN, MADDIE, TOM AND THE BUSINESSMAN STAND L TO R. THE BUSINESSWOMAN AND THE BUSINESSMAN BACK BG AWAY FROM TOM AND MADDIE.</p> <p>SONIC (off) (muffled) ...of the dark! Is anybody there?</p> <p>THE BUSINESSWOMAN AND THE BUSINESSMAN EXIT.</p> <p>934-13</p>	974.	931.4	933.12	2.8	SONIC) (calling) Is anybody there? (the Businessman and Businesswoman walk away in horror - later, Tom and Maddie step out onto the Transamerica roof - Tom unzips the bag, letting Sonic out, and Sonic coughs and sighs)
<p><b>SCENE 200</b> - EXT. TRANSAMERICA BUILDING - DAY - MLS - AERIAL SHOT - CAMERA FLIES L AND IN ON THE TRANSAMERICA BUILDING.</p> <p>938-01</p>					
<p><b>SCENE 201</b> - MLS - CAMERA MOVES R AS TOM AND MADDIE WALK FG THROUGH A DOORWAY ONTO THE ROOF OF THE TRANSAMERICA BUILDING. TOM IS HOLDING THE DUFFEL BAG.</p> <p>944-09</p>					
<p><b>SCENE 202</b> - FS - LOW ANGLE - MADDIE STOPS L AS TOM, R, KNEELS DOWN AND PUTS DOWN THE DUFFEL BAG.</p> <p>946-15</p>					
5AB - (360)					



"SONIC THE HEDGEHOG" R/5AB P/57

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 207</b> - MS - HIGH ANGLE - CAMERA TILTS UP AS SONIC SUPERSPEEDS BG ACROSS THE ROOF TO THE RING POUCH. HE SUPERSPEEDS BACK FG OUT OF FRAME. <p style="text-align: right;"><b>964-07</b></p>					
<b>SCENE 208</b> - FS - SONIC STOPS R IN FRONT OF MADDIE, L, AND TOM, WHO STAND UP. <p style="text-align: right;"><b>966-01</b></p>					
<b>SCENE 209</b> - MCS - SONIC, HOLDING UP THE RING, LOOKS LFG AT O.S. TOM.  SONIC (face obscured) This! <p style="text-align: right;"><b>968-05</b></p>	977.	/966.2	967.12	1.10	SONIC TO TOM) This. (he takes a ring out of the pouch)
<b>SCENE 210</b> - MS - LOW ANGLE - PAST SONIC, RFG, TO MADDIE, L, AND TOM, WHO LOOK AT HIM.  MADDIE Okay. (sighs) W-What happens now?  SONIC Now... <p style="text-align: right;"><b>972-11</b></p>	978.	969.0	972.0	3.0	MADDIE TO SONIC) Okay. What happens now?
<b>SCENE 211</b> - MCS - SONIC, HOLDING THE RING, GESTURES LFG AT O.S. TOM AND O.S. MADDIE.  SONIC ...all I have to do is think of where I want the other end of the ring to appear and I throw it. <p style="text-align: right;"><b>978-03</b></p>	979.	972.4	978.2/ (over scene end)	5.14	SONIC TO TOM & MADDIE) Now all I have to do is think of where I want the other end of the ring to appear and I throw it.
<b>SCENE 212</b> - MCS - LOW ANGLE - TOM GESTURES RFG AT O.S. SONIC.  TOM So that's it? We did it? <p style="text-align: right;"><b>981-06</b></p>	980.	/978.6	981.6/	3.0	TOM TO SONIC) That's it? We did it?
5AB - (362)					

"SONIC THE HEDGEHOG" R/5AB P/58

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 213</b> - MS - PAST TOM (FACE OFF), LFG, TO SONIC, WHO GESTURES AT HIM.  SONIC Yeah. (chuckling) We did it!  <b>983-08</b>	981.	/981.10	983.8/	1.14	SONIC TO TOM) Yeah. We did it!	
<b>SCENE 214</b> - MCS - LOW ANGLE - TOM POINTS RFG AT O.S. SONIC.  TOM Hey...sorry we didn't get to do everything on your bucket list, pal.  <b>989-15</b>	982.	984.10	989.12/	5.2	TOM TO SONIC) Sorry we didn't get to do everything on your bucket list, pal. (bucket list : see Title #643)	
<b>SCENE 215</b> - MS - PAST TOM (FACE OFF), LFG, TO SONIC, WHO LOOKS AT HIM.  SONIC It's okay. I did the ones I needed the most.  <b>994-02</b>	983.	/990.0	994.2/	4.2	SONIC TO TOM) It's okay. I did the ones I needed the most.	
<b>SCENE 216</b> - MS - LOW ANGLE - PAST SONIC, RFG, TO MADDIE, WHO LOOKS AT HIM AND R AT TOM WITH AMUSEMENT.  MADDIE (amused grunt) You two are so cute.  <b>999-05</b>	984.	995.11	999.5/	3.10	MADDIE TO TOM & SONIC) You two are so cute.	
<b>SCENE 217</b> - MCS - TOM SHAKES HIS HEAD L AT O.S. MADDIE.  MADDIE (off) Like--  TOM (interrupting) Oh, plea-- What?  MADDIE (face off) Like--  SONIC (off) (interrupting) We...  <b>1001-11</b>	985.	1000.0 (over scene end)	1002.10/	2.10	TOM TO MADDIE, THEN SONIC TO MADDIE) -Oh, please. What? -We are not. (please : interjection used to refute an absurd statement) (not : i.e., 'not cute')	
5AB - (363)						

"SONIC THE HEDGEHOG" R/5AB P/59

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 218</b> - MS - HIGH ANGLE - SONIC SHAKES HIS HEAD LFG AT MADDIE (FACE OFF).</p> <p>SONIC ...are not.</p> <p>TOM (off) (overlapping) No...</p> <p style="text-align: right;"><b>1002-13</b></p>					
<p><b>SCENE 219</b> - MCS - LOW ANGLE - MADDIE LOOKS R AT TOM (FACE OFF) WITH AMUSEMENT.</p> <p>MADDIE Tsk.</p> <p>TOM (face off) ...we're not cute.</p> <p>SONIC (off) (overlapping) We are...</p> <p style="text-align: right;"><b>1004-15</b></p>	986.	/1002.14	1004.14/	2.0	TOM TO MADDIE) We're not cute.
<p><b>SCENE 220</b> - MS - HIGH ANGLE - PAST MADDIE (FACE OFF), LFG, TO SONIC, WHO GESTURES AT HER.</p> <p>SONIC ...a couple of loose cannons just livin' by our own rules.</p> <p>TOM (off) (overlapping) Ex-...</p> <p style="text-align: right;"><b>1009-10</b></p>	986A	/1005.2	1009.8/	4.6	SONIC TO MADDIE) We are a couple of loose cannons just living by our own rules. (loose cannons : unpredictable or uncontrolled persons who are likely to cause unintentional damage) (living by our own rules : living unconventionally, without regard for what is expected) (note that Sonic is describing himself and Tom as stereotypically tough and unsentimental men)
<p><b>SCENE 221</b> - MS - LOW ANGLE - PAST SONIC, RFG, TO MADDIE, WHO LOOKS R AT TOM WITH DISBELIEF.</p> <p>TOM ...-actly.</p> <p>MADDIE Really?</p> <p style="text-align: right;"><b>1010-11</b></p>	987.	/1009.12	1011.6 (over scene end)	1.10	TOM TO MADDIE, THEN MADDIE TO TOM) (dubiously) -Exactly. -Really? (Tom responds, "Yeah")
					5AB - (364)

"SONIC THE HEDGEHOG" R/5AB P/60

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 222</b> - MCS - PAST TOM (FACE OFF), LFG, TO SONIC, WHO LOOKS RFG AT O.S. MADDIE.</p> <p>TOM (face off) Yeah.</p> <p>SONIC And our rules include expressing heartfelt em-...</p> <p><b>1016-00</b></p> <p><b>SCENE 223</b> - MS - LOW ANGLE - PAST SONIC, RFG, TO TOM, R, AND MADDIE, WHO GESTURES AT SONIC.</p> <p>SONIC (face obscured) ...-otions.</p> <p>MADDIE If you say so.</p> <p><b>1017-14</b></p> <p><b>SCENE 224</b> - MCS - PAST TOM (FACE OFF), LFG, TO SONIC, WHO LOOKS RFG AT O.S. MADDIE.</p> <p>SONIC Okay, then.</p> <p>SONIC LOOKS SADLY AT TOM.</p> <p><b>1020-02</b></p> <p><b>SCENE 225</b> - MCS - LOW ANGLE - TOM NODS RFG AT O.S. SONIC.</p> <p>TOM All right.</p> <p><b>1022-12</b></p> <p><b>SCENE 226</b> - MCS - MADDIE SMILES R AT TOM (FACE OFF), THEN LOOKS RFG AT O.S. SONIC.</p> <p>TOM (face off) Um...</p> <p><b>1024-14</b></p>	<p>988.</p> <p>989.</p> <p>990.</p> <p>991.</p>	<p>1011.12 1016.10 4.14 SONIC TO MADDIE) (over scene end) And our rules include expressing heartfelt emotions. (note humor of Sonic modifying his stance of masculine aloofness to include emotional sensitivity)</p> <p>1016.14 1018.14 2.0 MADDIE TO SONIC) (unconvinced) (over scene end) If you say so. (i.e., 'I will agree if you so insist.') (Sonic and Tom turn to each other again, now embarrassed and trying to act casual and unemotional)</p> <p>1019.2 1022.12/ 3.10 SONIC TO TOM, THEN (over scene end) TOM TO SONIC) -Okay, then. -All right.</p> <p>1024.4 1026.4 2.0 TOM TO SONIC) (over scene end) Um...you got to go, right? (go : i.e., 'leave for another planet')</p>
5AB - (365)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 227</b> - MCS - LOW ANGLE - TOM POINTS RFG AT O.S. SONIC.</p> <p>TOM ...you gotta go, right?</p> <p>SONIC (off) (overlapping) Uh, yeah, I gotta go.</p> <p>TOM (overlapping) I gotta go. I, eh, we gotta go, too.</p> <p>SONIC (off) (overlapping) So...</p> <p style="text-align: right;"><b>1029-07</b></p>	992.	1026.8	1029.7/	2.15	SONIC TO TOM, THEN TOM TO SONIC) -Yeah, I got to go. -We got to go, too. (We : referring to himself and Maddie)	
<p><b>SCENE 228</b> - MS - SONIC GESTURES HESITANTLY LFG AT O.S. TOM.</p> <p>SONIC ...see-- All right, bye-bye.</p> <p style="text-align: right;"><b>1033-01</b></p>	993.	1030.0	1032.4	2.4	SONIC TO TOM) All right, bye-bye. (Sonic turns and walks away from them, then hesitates and turns back)	
<p><b>SCENE 229</b> - FS - TOM AND MADDIE STAND L AS SONIC TURNS AND WALKS R ACROSS THE ROOF. SONIC STOPS.</p> <p style="text-align: right;"><b>1037-15</b></p>						
<p><b>SCENE 230</b> - MCS - CAMERA TILTS DOWN AS SONIC TURNS BACK FG TOWARD O.S. TOM.</p> <p>SONIC Just one more thing.</p> <p style="text-align: right;"><b>1041-11</b></p>	994.	1038.12	1041.10/	2.14	SONIC TO TOM) Just one more thing. (Tom walks up to Sonic and kneels down to him)	
<p><b>SCENE 231</b> - MS - LOW ANGLE - PAST SONIC, RFG, TO MADDIE, L, AND TOM, WHO LOOK AT HIM. TOM GLANCES AT MADDIE, THEN WALKS TOWARD SONIC.</p> <p style="text-align: right;"><b>1047-02</b></p>						
5AB - (366)						

"SONIC THE HEDGEHOG" R/5AB P/62

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 232</b> - MS - TOM KNEELS DOWN L AND LOOKS R AT SONIC. <p style="text-align: right;"><b>1053-06</b></p>						
<b>SCENE 233</b> - MCS - SONIC LOOKS LFG AT O.S. TOM.  SONIC I'm sorry I was so hard on you. <p style="text-align: right;"><b>1056-10</b></p>	995.	/1053.8	1056.10/	3.2	SONIC TO TOM) I'm sorry I was so hard on you. (referring to his harsh judgments about Tom leaving Green Hills for San Francisco)	
<b>SCENE 234</b> - MCS - TOM NODS RFG AT O.S. SONIC.  TOM (soft chuckle) <p style="text-align: right;"><b>1060-01</b></p>						
<b>SCENE 235</b> - MCS - SONIC LOOKS LFG AT O.S. TOM.  SONIC I know it's a tough decision for you to leave Green Hills. Walking away from something you care about...has to be painful. <p style="text-align: right;"><b>1072-03</b></p>	996.	1060.10	1065.8	4.14	SONIC TO TOM) I know it's a tough decision for you to leave Green Hills.	
	997.	1065.15	1072.3/	6.4	SONIC TO TOM) Walking away from something you care about has to be painful.	
<b>SCENE 236</b> - MCS - PAST SONIC, RFG, TO TOM, WHO LOOKS AT HIM.  TOM You're not sure you really want to go, huh? <p style="text-align: right;"><b>1076-05</b></p>	998.	1072.14	1076.5/	3.7	TOM TO SONIC) You're not sure you really want to go, huh? (go : leave Earth)	
<b>SCENE 237</b> - MCS - SONIC LOOKS SADLY LFG AT O.S. TOM, CAMERA DOLLYING IN SLIGHTLY.  SONIC I don't wanna go...but I can't stay. As long as I'm here, I put everyone in danger. <p style="text-align: right;"><b>1086-03</b></p>	999.	1077.8	1081.14	4.6	SONIC TO TOM) I don't want to go, but I can't stay.	
	1000.	1082.6	1086.2/	3.12	SONIC TO TOM) As long as I'm here, I put everyone in danger.	
	1001.	(OUT)				
						5AB - (367)



**"SONIC THE HEDGEHOG" R/5AB P/63**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 238</b> - MCS - TOM LOOKS RFG AT O.S. SONIC.  SONIC (off) I can't do that.  <b>1089-06</b>	1002 1003  1004	(OUT) (OUT)				
<b>SCENE 239</b> - MCS - SONIC LOOKS LFG AT O.S. TOM.  SONIC I just want you to know that these last two days...have been...the best two days of my life.  <b>1101-01</b>	1005  1006	1090.10  1096.14	1089.6/  1101.0/	2.8  4.2	SONIC TO TOM) I can't do that. (do that : i.e., 'put you and Maddie in danger')	
<b>SCENE 240</b> - MS - TOM, L, SMILES R AT SONIC. HE STANDS UP AND WALKS L TOWARD O.S. MADDIE.  <b>1105-08</b>					SONIC TO TOM) ...the best two days of my life.	
<b>SCENE 241</b> - MCS - TOM STOPS R AND PUTS HIS ARM L AROUND MADDIE, CAMERA PANNING SLIGHTLY L. HE THEN TURNS AND LOOKS RFG AT O.S. SONIC.  TOM You know, I never thought I'd say this, but I'm actually gonna miss you, you little Blue Devil.  <b>1111-00</b>	1007	1105.14	1111.0/	5.2	TOM TO SONIC) I never thought I'd say this, but I'm gonna miss you, you little Blue Devil. (Blue Devil : see Title #93-E) (Tom stands up and steps back from Sonic, putting an arm around Maddie)	
<b>SCENE 242</b> - MS - SONIC LOOKS LFG AT O.S. TOM.  SONIC I'll miss you, too, Donut Lord. Thank you.  <b>1117-10</b>	1008  1008A	1111.14  1116.2	1114.14  1117.10/	3.0  1.8	SONIC TO TOM) I'll miss you, too, Donut Lord. (Donut Lord : see Title #88)	

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 243</b> - MCS - MADDIE, L, AND TOM, R, LOOK RFG AT O.S. SONIC.</p> <p>TOM For what?</p> <p>1120-02</p>	1008B	1118.10 1120.2/ 1.8 TOM TO SONIC) For what?
<p><b>SCENE 244</b> - MS - SONIC GESTURES LFG AT O.S. TOM.</p> <p>SONIC For saving my life.</p> <p>1123-13</p>	1008C	1121.6 1123.12/ 2.6 SONIC TO TOM) For saving my life. (Sonic takes the ring out of the pouch again and throws it - the camera pans with the ring to reveal a drone hovering over the edge of the roof, and the ring bounces off it and falls away - several other drones then appear and surround Sonic)
<p><b>SCENE 245</b> - MCS - MADDIE, L, LOOKS PROUDLY R AT TOM, WHO LOOKS EMOTIONALLY RFG AT O.S. SONIC.</p> <p>1130-00</p>		
<p><b>SCENE 246</b> - MFS - SONIC TURNS BG TOWARD THE EDGE OF THE ROOF.</p> <p>1131-14</p>		
<p><b>SCENE 247</b> - MFS - MADDIE AND TOM, BG, LOOK FG AT SONIC, WHO STOPS AND REACHES INTO HIS RING POUCH.</p> <p>1136-08</p>		
<p><b>SCENE 248</b> - MFS - CAMERA TILTS UP AS SONIC, FG IN MCS, TAKES A RING OUT OF THE POUCH. TOM AND MADDIE STAND BG. SONIC RAISES HIS HAND AND THROWS THE RING FG. THE RING FLIES R THROUGH THE AIR, CAMERA MOVING IN CS WITH IT, OFF TOM, MADDIE AND SONIC. SCENE CHANGES TO SLOW MOTION. CAMERA CONTINUES TO MOVE R TO REVEAL A DRONE. SCENE CHANGES TO REGULAR MOTION AND HOLDS AS THE RING HITS THE DRONE, THEN FALLS OUT OF FRAME.</p> <p>1150-00</p>		
		5AB - (369)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 249</b> - FS - SONIC STANDS FG AND TOM AND MADDIE STAND BG AS DRONES SURROUND THEM, CAMERA DOLLYING IN.</p> <p>SONIC Okay, did someone leave their "Find My Phone" on? <b>1155-01</b></p> <p><b>SCENE 250</b> - MS - MADDIE, L, AND TOM, R, LOOK AROUND AT THE O.S. DRONES WITH ALARM. A DRONE ENTERS LBG AND FLIES DOWN TOWARD MADDIE. SHE TURNS TOWARD IT AND REACTS WITH ALARM.</p> <p>MADDIE (gasps) <b>1159-10</b></p> <p><b>SCENE 251</b> - MLS - HIGH ANGLE - CAMERA CRANES UP AS TOM GENTLY PULLS MADDIE AWAY FROM THE DRONES, WHICH ARE NOW ALL AROUND THE ROOF. SONIC STANDS IN BG. <b>1163-13</b></p> <p><b>SCENE 252</b> - FS - HIGH ANGLE - SONIC BACKS R AWAY FROM THE DRONES TOWARD THE EDGE OF THE ROOF, CAMERA DOLLYING WITH HIM. HE STOPS AT THE EDGE OF THE ROOF, THEN LOOKS DOWN.</p> <p>SONIC (gasps)</p> <p>MORE DRONES ARE ALONG THE SIDE OF THE TRANSAMERICA BUILDING. <b>1169-11</b></p> <p><b>SCENE 253</b> - MLS - HIGH ANGLE - CAMERA MOVES DOWN AS DRONES SURROUND TOM, MADDIE AND SONIC ON THE ROOF OF THE TRANSAMERICA BUILDING. THE EGG-POD ENTERS LFG AND MOVES DOWN TOWARD THE ROOF OF THE BUILDING, CAMERA MOVING R. <b>1179-09</b></p>	<p>1008D /1151.0 1155.0/ 4.0</p>	<p>SONIC TO TOM &amp; MADDIE) Did someone leave their "Find My Phone" on? (Find My Phone : name given by various manufacturers to software and a service for smartphones, whereby a registered user can find the approximate location of the phone if switched on, over the Internet, or by the phone sending e-mail or text messages, which helps to locate lost or stolen phones) (dryly meaning Sonic didn't expect drones to appear at this moment and suspects Robotnik was able to locate himself, Tom and Maddie through some means of tracking them, such as their cell phones) (more drones appear and surround Tom and Maddie as well, forcing them all to step toward the edge of the roof - Sonic stops just short of falling off, then turns to see the prototype "egg-pod" swooping down from above - it stops a few feet away from the edge of the roof and hovers there, the canopy sliding back to reveal Robotnik in the cockpit)</p>
		5AB - (370)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 254</b> - LOW ANGLE - THE EGG-POD DESCENDS AND HOVERS ABOVE THE ROOF, CAMERA TILTING DOWN TO REVEAL TOM, LFG IN MCS, AND MADDIE, RFG IN MCS.</p> <p>1185-00</p>						
<p><b>SCENE 255</b> - MS - CAMERA DOLLIES IN ON MADDIE, TOM AND SONIC (L TO R), AS THEY LOOK RFG AT THE O.S. EGG-POD.</p> <p>1187-05</p>						
<p><b>SCENE 256</b> - MS - CAMERA DOLLIES IN AS THE COCKPIT HATCH OPENS ON THE EGG-POD TO REVEAL ROBOTNIK, SITTING IN THE EGG-POD. CAMERA HOLDS IN MCS AS ROBOTNIK SNEERS FG AT O.S. TOM.</p> <p>ROBOTNIK Welcome to San Francisco, Mister Wachowski. Are you enjoying the clam chowder?</p> <p>1203-07</p>	1009	1195.0	1199.10	4.10	ROBOTNIK TO TOM) Welcome to San Francisco, Mr. Wachowski.	
<p><b>SCENE 257</b> - MS - MADDIE STANDS L AS TOM, STANDING R AND LOOKING RFG AT O.S. ROBOTNIK, LEANS TOWARD HER.</p> <p>TOM (to Maddie) It's the government wack job who keeps tryin' to kill us. (quick breath)</p> <p>1206-13</p>	1010	1200.8	1203.4/	2.12	ROBOTNIK TO TOM) Are you enjoying the clam chowder? (clam chowder : note that restaurants in the Fisherman's Wharf tourist area of San Francisco are famous for serving New England clam chowder in a sourdough bread bowl)	
<p><b>SCENE 258</b> - FS - MADDIE, LBG, AND TOM AND SONIC, RBG, LOOK RFG AT O.S. ROBOTNIK.</p> <p>TOM (shouting at Robotnik) Unsuccessfully!</p> <p>1208-06</p>	1011	/1203.8	1206.13/	3.5	TOM TO MADDIE) It's the government wack job who keeps trying to kill us... (wack job : pejorative slang for, 'crazy person')	
	1012	/1207.1 (over scene ends)	1212.1/	5.0	TOM TO ROBOTNIK) ...unsuccessfully! Nice of you to swing by on your way to Comic-Con. (Comic-Con : San Diego Comic-Con International - multi-genre entertainment and comic convention held annually in San Diego, California, since 1970 - it has become extremely popular in the last decade, and conventioners are well-known for dressing up as their favorite movie or comic book characters - here Tom is mocking the fact that Robotnik looks like a geeky comic book fan in his weird mustache and garish flight suit)	
5AB - (371)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 259</b> - MCS - ROBOTNIK LOOKS ANGRILY LFG AT O.S. TOM.  TOM (off) Nice o' you...  <b>1209-11</b>					
<b>SCENE 260</b> - FS - MADDIE STANDS LBG AS TOM, STANDING BG BESIDE SONIC, GESTURES RFG AT O.S. ROBOTNIK.  TOM ...to swing by on your way to Comic-Con.  <b>1212-01</b>					
<b>SCENE 261</b> - MS - TOM STANDS R AS MADDIE, L, PEERS RFG AT O.S. ROBOTNIK.  MADDIE Yeah, what are you wearing?  <b>1214-00</b>	1013	/1212.5 (over scene end)	1214.15	2.10	MADDIE TO ROBOTNIK) Yeah, what are you wearing? (referring pejoratively to the flight suit)
<b>SCENE 262</b> - MCS - ROBOTNIK LOOKS DOWN AT HIS FLIGHT SUIT, THEN LOOKS ANGRILY LFG AT O.S. MADDIE.  ROBOTNIK (offended) It's a flight suit...designed to modulate my body temperature and reduce drag.  TOM (off) Yeah...  <b>1223-12</b>	1014	1217.0	1219.0	2.0	ROBOTNIK TO MADDIE) (offended) It's a flight suit... (flight suit : a one-piece garment worn by the pilot and crew of a military or light aircraft)
<b>SCENE 263</b> - MCS - MADDIE, L, AND TOM, R, LOOK RFG AT O.S. ROBOTNIK.  TOM ...and yet you still are one.  ROBOTNIK (off) (chuckling mockingly) Ooh-...  <b>1226-04</b>	1015	1219.8	1223.9/	4.1	ROBOTNIK TO MADDIE) ...designed to modulate my body temperature and reduce drag. (drag : any force that impedes motion, such as air, etc.)
	1016	/1223.13	1226.4/	2.7	TOM TO ROBOTNIK) Yeah, and yet you still are one. (one : i.e., 'a drag' - note that Tom is making a reference to the slang definition of, 'drag', a pejorative for a person who is dull and/or irritating)
5AB - (372)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 264</b> - MCS - ROBOTNIK LOOKS MOCKINGLY LFG AT O.S. TOM.  ROBOTNIK ...-hoo! Good one! (quick breath) You are catching fire, Tho-...  <b>1231-06</b>	1017	1227.6	1231.6/	4.0	ROBOTNIK TO TOM) Good one! You are catching fire, Thomas. (Good one : i.e., 'Good quip' - 'Good insult' - said mockingly) (catching fire : slang for, 'becoming interesting and exciting' - here implying, 'becoming terrifically witty')
<b>SCENE 265</b> - MS - MADDIE, L, AND TOM, R, LOOK RFG AT O.S. ROBOTNIK.  ROBOTNIK (off) ...-mas. Oh, and speaking of heat...  <b>1233-09</b>	1018	1231.15	1235.13/	3.14	ROBOTNIK TO TOM) Oh, and speaking of heat, I see you've taken a lover. (heat : note double meaning - [1] referring to the literal meaning of 'catching fire'; and [2] slang reference to sexual passion or sexual allure) (a lover : referring insultingly to Maddie as if she were a casual fling - also note the somewhat formal awkwardness of the term 'lover')
<b>SCENE 266</b> - MCS - ROBOTNIK LOOKS LFG AT O.S. TOM.  ROBOTNIK (quick breath) ...I see you've taken a lover.  <b>1235-13</b>					
<b>SCENE 267</b> - MCS - TOM STANDS R AS MADDIE, L, GLARES RFG AT O.S. ROBOTNIK.  ROBOTNIK (off) Does she have a name or...  <b>1238-06</b>	1019	1236.10	1241.11	5.1	ROBOTNIK TO TOM) Does she have a name or should we just call her "collateral damage"? (collateral damage : military term for any death, injury, or other damage inflicted that is an unintended result of military operations - here used sardonically to imply that she will be needlessly killed along with Tom)
<b>SCENE 268</b> - MCS - CAMERA DOLLIES BACK AS ROBOTNIK SMILES INSINCERELY AND GESTURES LFG AT O.S. TOM.  ROBOTNIK ...should we just call her (quick breath) "collateral damage"? (chuckles giddily)  TOM (off) (overlapping) Hey, watch your mouth.  <b>1243-15</b>	1020	1241.15	1243.15/	2.0	TOM TO ROBOTNIK) Watch your mouth. (Watch your mouth : colloquial for, 'Be careful what you say', usually regarding something obscene or offensive)
5AB - (373)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 269</b> - MS - MADDIE STANDS L AS TOM, R, POINTS RFG AT O.S. ROBOTNIK</p> <p>TOM Unless you want a little more of what I gave you earlier.</p> <p>TOM LEANS TOWARD MADDIE.</p> <p>TOM (cont'd) (chuckling) I punched him in the face.</p> <p><b>1249-04</b></p>	1021	1244.6	1249.4/	4.14	TOM TO ROBOTNIK, THEN TO MADDIE) Unless you want a little more of what I gave you earlier. I punched him in the face.	
<p><b>SCENE 270</b> - MFS - LOW ANGLE - MADDIE, L, TOM, R, AND SONIC, RFG, LOOK RFG AT O.S. ROBOTNIK. SONIC TURNS EXCITEDLY TOWARD MADDIE, THEM MIMES A PUNCH.</p> <p>SONIC (excitedly) Oh! (quick breath) He punched him right in the face. It was awesome!</p> <p>ROBOTNIK (off) The...</p> <p><b>1253-07</b></p>	1022	1249.12	1253.4/	3.8	SONIC TO MADDIE) (excitedly) He punched him right in the face! It was awesome!	
<p><b>SCENE 271</b> - MS - ROBOTNIK, SITTING IN THE EGG-POD, LOOKS ANGRILY LFG AT O.S. SONIC.</p> <p>ROBOTNIK ...time for talking is over! It's time to push buttons.</p> <p><b>1257-15</b></p>	1023	/1253.8	1257.12/	4.4	ROBOTNIK TO GROUP) (angrily) The time for talking is over! It's time to push buttons. (It's time to push buttons. : note humor of the technology-obsessed Robotnik describing the act of killing as the pushing of computer buttons)	
<p><b>SCENE 272</b> - MCS - HIGH ANGLE - SONIC GESTURES RFG AT O.S. ROBOTNIK.</p> <p>SONIC Your flying eggs are pretty impressive, Mister Eggman. But let's face it...you'll never catch me.</p> <p><b>1266-06</b></p>	1024	/1258.0	1262.8	4.8	SONIC TO ROBOTNIK) Your flying eggs are pretty impressive, Mr. Eggman... (Your flying eggs : referring derisively to the egg-shaped drones) (Eggman : note that Sonic is making up a nickname for Robotnik based on his drones being egg-shaped, but that this is also famously an alternate name for Robotnik in the Sonic video game)	
	1025	1262.12	1266.4/	3.8	SONIC TO ROBOTNIK) ...but let's face it, you'll never catch me. (face it : i.e., 'accept the truth')	
5AB - (374)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 273</b> - MCS - ROBOTNIK SMIRKS LFG AT O.S. SONIC.</p> <p>ROBOTNIK Confidence! (inhales, grinning, then frowns) A fool's substitute for intelligence.</p> <p><b>1273-01</b></p>	1026	/1266.8	1268.12	2.4	ROBOTNIK TO SONIC) (admiringly) Confidence!	
<p><b>SCENE 274</b> - INT. EGG-POD - DAY - MCS - HIGH ANGLE - ROBOTNIK (FACE OFF) OPENS THE COVER OF A SWITCH ON THE EGG-POD CONSOLE. CAMERA TILTS UP TO REVEAL SONIC'S QUILL, WHICH IS BEING USED TO POWER ALL THE DRONES.</p> <p><b>1277-15</b></p>	1027	1269.4	1273.1/	3.13	ROBOTNIK TO SONIC) (turning derisive) A fool's substitute for intelligence. (Robotnik flips the cap off a red button on his console, then the camera pans up to reveal that Sonic's quill is connected to a control panel)	
<p><b>SCENE 275</b> - MCS - CAMERA DOLLIES IN ON A COMPUTER SCREEN, WHICH SHOWS A SCHEMATIC DIAGRAM OF THE EGG-POD. A CONSOLE ALERT READS:</p> <p>PREPPING QUILL <b>ENERGY</b></p> <p><b>1280-14</b></p>	1028	1278.14	1280.14/	2.0	<b>NARRATIVE TITLE)</b> (of flashing alert) PREPPING QUILL ENERGY (PREPPING : preparing) (the drones all open their arms of missiles, preparing to fire them)	
<p><b>SCENE 276</b> - EXT. TRANSAMERICA BUILDING - DAY - MLS - HIGH ANGLE - ALL THE DRONES ABOVE TOM, MADDIE AND SONIC EXTEND WINGS OUT OF THE THEIR BODIES. MISSILES ON THE WINGS AIM DOWN TOWARD THE ROOF.</p> <p><b>1283-06</b></p>						
<p><b>SCENE 277</b> - MS - LOW ANGLE - MADDIE, TOM AND SONIC (L TO R) LOOK AT THE MISSILES AROUND THEM.</p> <p>SONIC That's not good.</p> <p>TOM (overlapping) (worried breaths) Uh...Sonic?</p> <p><b>1287-14</b></p>	1028A	1284.2	1286.10	2.8	SONIC TO TOM & MADDIE) That's not good. (That : referring to the preparation of the drones to fire at them)	
	1029	1287.6 (over scene end)	1292.1/	4.11	TOM TO SONIC) (nervously) Sonic...you got the super-speed and everything, but Maddie and I...	
5AB - (375)						



**"SONIC THE HEDGEHOG" R/5AB P/71**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 278</b> - MCS - MADDIE STANDS L AS TOM, R, LOOK AROUND AT THE MISSILES.</p> <p>TOM I know you got the super speed and everything, but Maddie and I....</p> <p><b>1292-04</b></p>					
<p><b>SCENE 279</b> - MCS - HIGH ANGLE - SONIC LOOKS UP AT THE O.S. DRONES.</p> <p>SONIC Totally defenseless? Probably gonna get blown up?</p> <p><b>1295-00</b></p>	1030	/1292.5	1295.0/	2.11	SONIC TO TOM & MADDIE) Totally defenseless? Probably gonna get blown up? (note humor of Sonic saying this in such a casual manner)
<p><b>SCENE 280</b> - MCS - MADDIE, L, NODS HER HEAD AS TOM, R, LOOKS AROUND AT THE DRONES.</p> <p>TOM Yeah.</p> <p>MADDIE (overlapping) Pretty much, yeah.</p> <p><b>1298-01</b></p>	1031	/1295.4	1298.1/	2.13	MADDIE TO SONIC) Pretty much, yeah.
<p><b>SCENE 281</b> - MCS - CAMERA DOLLIES IN SLIGHTLY ON SONIC, WHO POINTS LFG AT O.S. TOM AND O.S. MADDIE.</p> <p>SONIC Don't worry. I know exactly what to do.</p> <p>SONIC SUPERSPEEDS LFG.</p> <p><b>1302-09</b></p>	1032	1298.8	1302.6/	3.14	SONIC TO TOM & MADDIE) Don't worry. I know exactly what to do. (Sonic dashes around behind Tom and Maddie, then shoves them off the edge of the roof - Robotnik watches Tom and Maddie plummet, then gapes at Sonic)
<p><b>SCENE 282</b> - FS - SONIC SUPERSPEEDS L PAST TOM AND MADDIE AND JUMPS UP AGAINST A DOOR, CAMERA DOLLYING L WITH HIM. HE FLIPS R OFF THE DOOR, CAMERA PANNING WITH HIM.</p> <p><b>1303-15</b></p>					
5AB - (376)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 283</b> - MS - SONIC'S POV - CAMERA DOLLIES IN ON THE BACKS OF MADDIE AND TOM.</p> <p style="text-align: right;"><b>1304-13</b></p>						
<p><b>SCENE 284</b> - MS - SONIC PUSHES TOM, L, AND MADDIE, R, FG TOWARD THE EDGE OF THE ROOF.</p> <p>TOM &amp; MADDIE (falling scream - continues and fades away under following scenes)</p> <p style="text-align: right;"><b>1305-11</b></p>						
<p><b>SCENE 285</b> - MLS - HIGH ANGLE - CAMERA DOLLIES IN AS MADDIE AND TOM FALL OFF THE ROOF AND PLUNGE TOWARD THE GROUND.</p> <p style="text-align: right;"><b>1306-15</b></p>	1033	1313.4	1316.0	2.12	ROBOTNIK TO SONIC) (shocked) I was not expecting that.	
<p><b>SCENE 286</b> - MS - CAMERA DOLLIES L AS ROBOTNIK STANDS UP IN THE EGG-POD AND LOOKS DOWN AT O.S. TOM AND O.S. MADDIE.</p> <p>ROBOTNIK (surprised gasp)</p> <p>CAMERA DOLLIES IN AS ROBOTNIK SITS BACK DOWN IN THE EGG-POD.</p> <p>ROBOTNIK (cont'd) I was not expecting that.</p> <p>CAMERA HOLDS IN MCS AS ROBOTNIK SHRUGS.</p> <p>ROBOTNIK (cont'd) (inhales) But I was expecting not to expect something, so it doesn't count.</p> <p style="text-align: right;"><b>1320-12</b></p>	1034	1316.8	1320.12/	4.4	ROBOTNIK TO SONIC) But I was expecting not to expect something, so it doesn't count. (so it doesn't count : meaning that Sonic has not technically outsmarted him) (the drones all fire missiles and bullets at Sonic - just as they come within inches of him, they freeze in mid-air as Sonic goes into supersonic mode and slows time - we see Tom and Maddie's fall slow to a crawl, and Robotnik's finger freezes just above the red button - Sonic grabs two of the missiles and plays some of the others like a xylophone, destroying them - he then leaps off the roof and makes his way down the side of the building toward Tom and Maddie - on his way, he grabs some more missiles and blows up a drone - in the egg-pod, the quill finally reaches full power, and the button turns from red to blue, allowing the pod to also become supersonic - it whips around in the air and starts diving down after Sonic, firing a ball of energy that hits him and causes him to temporarily black out - when he comes to, he sees Tom and Maddie now plummeting beneath him in real time - the ring is plummeting beside Sonic, and he reaches out for it)	
					5AB - (377)	

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 287</b> - MCS - LOW ANGLE - THE DRONES FIRE HUNDREDS OF MISSILES AT O.S. SONIC. 1321-05</p> <p><b>SCENE 288</b> - MCS - LOW ANGLE - MORE DRONES FIRE MISSILES AT O.S. SONIC. 1321-12</p> <p><b>SCENE 289</b> - MLS - HIGH ANGLE - MISSILES FLY TOWARD SONIC. 1322-11</p> <p><b>SCENE 290</b> - MCS - <b>SONIC'S SUPERSONIC PERSPECTIVE SEQUENCE BEGINS</b> - ALL THE MISSILES SLOW DOWN BEFORE HITTING SONIC, CAMERA DOLLYING L. 1326-14</p> <p><b>SCENE 291</b> - MS - HIGH ANGLE - TOM AND MADDIE FALL TOWARD THE GROUND, CAMERA MOVING DOWN. 1330-03</p> <p><b>SCENE 292</b> - MCS - ROBOTNIK SMIRKS.  KELLY FINNIGAN (voice over) (singing) 'So... 1334-08</p> <p><b>SCENE 293</b> - MCS - CAMERA ZOOMS BACK TO FS AS SONIC CALMLY LOOKS AT HIS WRISTWATCH, THEN TAPS HIS FOOT IMPATIENTLY.  KELLY FINNIGAN (voice over) (singing) '...much is said about love 1339-09</p>		
		5AB - (378)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 294</b> - MS - CAMERA DOLLIES IN AS SONIC CALMLY SWIPES AWAY SOME MISSILES.</p> <p>KELLY FINNIGAN (voice over) (singing) 'But not enough is said about the way...</p> <p>1345-15</p>		
<p><b>SCENE 295</b> - MCS - ROBOTNIK SMIRKS.</p> <p>KELLY FINNIGAN (voice over) (singing) '...you love me</p> <p>1348-05</p>		
<p><b>SCENE 296</b> - INT. EGG-POD - DAY - MCS - ROBOTNIK'S FINGER MOVES SLOWLY TOWARD THE RED BUTTON ON HIS CONSOLE.</p> <p>1350-02</p>		
<p><b>SCENE 297</b> - EXT. TRANSAMERICA BUILDING - DAY - MCS - SONIC GRABS TWO OF THE MISSILES AND USED THEM TO PLAY ON SOME OF THE OTHERS LIKE A XYLOPHONE, DESTROYING THEM. HE THEN RUNS FG.</p> <p>1355-02</p>		
<p><b>SCENE 298</b> - FS - SONIC RUNS BG AND LEAPS OFF THE SIDE OF THE BUILDING, CAMERA DOLLYING IN.</p> <p>KELLY FINNIGAN (voice over) (singing) 'Catch me, I'm falling</p> <p>HE LEAPS DOWN FROM ONE DRONE TO ANOTHER, CAMERA MOVING DOWN.</p> <p>1360-04</p>		
<p><b>SCENE 299</b> - INT. EGG-POD - DAY - CS - ROBOTNIK'S FINGER MOVES TOWARD THE RED BUTTON.</p> <p>KELLY FINNIGAN (voice over) (singing) 'I'm in love</p> <p>1363-13</p>		
		5AB - (379)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 300</b> - EXT. TRANSAMERICA BUILDING - DAY - MS - LOW ANGLE - SONIC SLIDES FG DOWN THE SIDE OF THE BUILDING, FLIPPING MISSILES UP INTO THE DRONES.</p> <p>KELLY FINNIGAN (voice over) (singing) 'Here comes the sun, here comes the rain</p> <p>SONIC SLIDES DOWN OUT OF FRAME AS SEVERAL DRONES EXPLODE.</p> <p>1369-06</p> <p><b>SCENE 301</b> - INT. EGG-POD - DAY - CS - ROBOTNIK'S FINGER REACHES THE RED BUTTON.</p> <p>KELLY FINNIGAN (voice over) (singing) 'Catch me I'm...</p> <p>THE RED BUTTON TURNS BLUE.</p> <p>1372-13</p> <p><b>SCENE 302</b> - MCS - THE QUILL STARTS TO FLASH AS IT SENDS POWER TO THE EGG-POD, CAMERA DOLLYING IN.</p> <p>KELLY FINNIGAN (voice over) (singing) '...falling'</p> <p>1375-00</p> <p><b>SCENE 303</b> - EXT. TRANSAMERICA BUILDING - DAY - FS - THE QUILL SHOOTS ENERGY THROUGH THE EGG-POD, ALLOWING THE EGG-POD TO BECOME SUPERSONIC AND MOVE AT THE SAME SPEED AS SONIC.</p> <p>1377-01</p> <p><b>SCENE 304</b> - FS - HIGH ANGLE - THE EGG-POD MOVES UP INTO THE AIR, CAMERA MOVING UP.</p> <p>1381-01</p>		
		5AB - (380)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 305</b> - MFS - LOW ANGLE - SONIC RUNS DOWN THE SIDE OF THE TRANSAMERICA BUILDING. HE PLAYFULLY MIMES SHOOTING PISTOLS AT THE DRONES AS HE PASSES THEM.</p> <p>SONIC (face obscured) (making shooting sounds) Phew...</p> <p>1385-04</p> <p><b>SCENE 306</b> - MFS - HIGH ANGLE - SONIC RUNS BACKWARDS DOWN THE SIDE OF THE BUILDING, CAMERA MOVING IN. HE CONTINUES TO MIME SHOOTING PISTOLS AT THE DRONES.</p> <p>SONIC ...pew-pew-pew, pew-pew-pew-pew!</p> <p>1387-05</p> <p><b>SCENE 307</b> - FS - LOW ANGLE - CAMERA MOVES UP AS THE EGG-POD HOVERS IN THE AIR.</p> <p>1388-12</p> <p><b>SCENE 308</b> - MS - CAMERA MOVES IN AS A BLASTER OPENS ON THE BOTTOM OF THE EGG-POD.</p> <p>1390-02</p> <p><b>SCENE 309</b> - MCS - SONIC HEARS THE SOUND, THEN LOOKS FG AT THE O.S. EGG-POD. CAMERA DOLLIES IN TO CS ON SONIC'S EYES.</p> <p>1393-05</p> <p><b>SCENE 310</b> - FS - LOW ANGLE - THE EGG-POD FLIES DOWN AT O.S. SONIC, CAMERA MOVING BACK. THE EGG-POD FIRES BLASTS OF ENERGY.</p> <p>SONIC (off) (gasps)</p> <p>1394-08</p>		<p>5AB - (381)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 311</b> - FS - A BLAST MOVES DOWN TOWARD SONIC, CAMERA MOVING IN. HE RUNS FRANTICALLY BG DOWN THE SIDE OF THE BUILDING.</p> <p>SONIC No!</p> <p>A BLAST EXPLODES ON THE SIDE OF THE BUILDING.</p> <p>1395-15</p> <p><b>SCENE 312</b> - FS - LOW ANGLE - THE BLAST EXPLODES ON THE SIDE OF THE BUILDING, SENDING SONIC FLYING FG OUT OF FRAME.</p> <p>SONIC (off) (yelps)</p> <p><b>SONIC'S SUPERSONIC PERSPECTIVE SEQUENCE ENDS.</b></p> <p>1397-11</p> <p><b>SCENE 313</b> - FS - SONIC'S POV - SONIC'S EYES OPEN AS HE FALLS THROUGH THE AIR. HIS VISION IS BLURRY, BUT HE CAN SEE TOM AND MADDIE FALLING BELOW HIM.</p> <p>TOM &amp; MADDIE (falling screams and gasping - continues under following scenes and dialogue)</p> <p>1403-14</p> <p><b>SCENE 314</b> - MS - LOW ANGLE - SONIC FALLS THROUGH THE AIR, CAMERA MOVING DOWN WITH HIM.</p> <p>SONIC (woozily) Umm....</p> <p>HE SUDDENLY REALIZES HIS SITUATION.</p> <p>SONIC (cont'd) (yelps with realization)</p> <p>1407-02</p>		
		5AB - (382)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 315</b> - MLS - HIGH ANGLE - TOM AND MADDIE FALL TOWARD THE GROUND, CAMERA MOVING IN.</p> <p>1408-14</p>		
<p><b>SCENE 316</b> - MCS - SONIC FALLS THROUGH THE AIR, CAMERA MOVING DOWN WITH HIM. HE LOOKS UP AND SEES A RING FALLING BESIDE HIM, THEN REACHES FOR IT.</p> <p>SONIC (straining grunt)</p> <p>1411-08</p>		
<p><b>SCENE 317</b> - MCS - SONIC'S HAND REACHES FOR THE RING.</p> <p>SONIC (face off) Come on!</p> <p>1412-11</p>	1035	/1411.11 1412.11/ 1.0 SONIC TO RING) (straining) Come on! (the ring is just out of his reach, so he does a frantic breast stroke, trying to swim through the air toward it)
<p><b>SCENE 318</b> - MS - LOW ANGLE - SONIC DESPERATELY REACHES FOR THE RING AS HE FALLS THROUGH THE AIR, CAMERA MOVING BACK.</p> <p>SONIC Come...come-come-come-come-...</p> <p>1415-05</p>	1036	1413.13 1416.6/ 2.9 SONIC TO RING) (over scene end) Come on, come on, come on. (Sonic pulls a quill out of his head and uses it to snag the ring - he then runs down the side of the building and hurls the ring so that it falls past Tom and Maddie - just as they are nearing the ground, the ring expands and becomes a portal to a farm in Green Hills - they fall through the portal and crash-land in a pile of hay in a barn - the portal closes before Sonic reaches it and he falls through a tree and crashes face-down on the sidewalk - the destroyed drones then crash down beside him, along with a shower of rings - in Green Hills, Farmer Zimmer peeks nervously into the barn, then reacts as he recognizes Tom and Maddie sprawled in the hay)
<p><b>SCENE 319</b> - MCS - CAMERA MOVES DOWN AS SONIC FALLS THROUGH THE AIR AND REACHES FOR THE RING.</p> <p>SONIC ...-come, come on, come on...</p> <p>1416-06</p>		
5AB - (383)		



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 320</b> - MS - HIGH ANGLE - TOM, L, AND MADDIE, R, FALL TOWARD THE GROUND, CAMERA MOVING DOWN.</p> <p>SONIC (off) ...come on, come on.</p> <p>TOM &amp; MADDIE (overlapping) (screams and gasps briefly resume - continues under following scene)</p> <p>SONIC (off) (straining grunts - continues under following scenes)</p> <p>CAMERA MOVES DOWN, OFF MADDIE, ON TOM. <b>1418-03</b></p> <p><b>SCENE 321</b> - MCS - SONIC FALLS THROUGH THE AIR, CAMERA MOVING WITH HIM. UNABLE TO REACH THE RING, HE PULLS OUT ONE OF HIS QUILLS.</p> <p>SONIC (grunts pulling quill)</p> <p>TOM (off) (overlapping) (calling out) Sonic! <b>1421-04</b></p> <p><b>SCENE 322</b> - MCS - SONIC'S HAND USES THE QUILL TO GRAB THE RING. <b>1422-05</b></p> <p><b>SCENE 323</b> - FS - SONIC SUPERSPEEDS DOWN THE SIDE OF THE TRANSAMERICA BUILDING, CAMERA MOVING AND PANNING WITH HIM. <b>1424-13</b></p>		<p>5AB - (384)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 324</b> - MLS - LOW ANGLE - CAMERA ZOOMS IN TO FS AS SONIC SUPERSPEEDS DOWN THE SIDE OF THE BUILDING TOWARD TOM AND MADDIE.</p> <p>TOM &amp; MADDIE (screams and gasps resume - continues under following scenes)</p> <p>1426-15</p> <p><b>SCENE 325</b> - FS - HIGH ANGLE - SONIC RUNS DOWN THE SIDE OF THE BUILDING TOWARD TOM AND MADDIE, CAMERA MOVING IN.</p> <p>1428-00</p> <p><b>SCENE 326</b> - MCS - LOW ANGLE - SONIC THROWS THE RING FG AT O.S. TOM AND O.S. MADDIE.</p> <p>1429-00</p> <p><b>SCENE 327</b> - FS - MADDIE AND TOM FALL THROUGH THE AIR, CAMERA MOVING WITH THEM. THE RING OPENS IN FRONT OF THEM AND CREATES A PORTAL.</p> <p>1430-07</p> <p><b>SCENE 328</b> - FS - CAMERA MOVES IN AS TOM AND MADDIE FALL THROUGH THE PORTAL.</p> <p>1431-06</p> <p><b>SCENE 329</b> - EXT. BARN - GREEN HILLS - DAY - MLS - MADDIE AND TOM FLY R THROUGH THE PORTAL AND INTO A BARN, CAMERA PANNING WITH THEM. THE SIDE OF THE BARN READS:</p> <p>GREEN HILLS</p> <p>1433-14</p>		
		5AB - (385)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 330</b> - EXT. TRANSAMERICA BUILDING - SAN FRANCISCO - DAY - MS - LOW ANGLE - SONIC RUNS FG DOWN THE SIDE OF THE BUILDING TOWARD THE PORTAL, CAMERA MOVING BACK,</p> <p>SONIC Whoa-whoa-whoa-whoa-whoa-...</p> <p>1435-08</p> <p><b>SCENE 331</b> - MS - LOW ANGLE - SONIC'S FEET SLIDE ON THE SIDE OF THE BUILDING, CAMERA MOVING BACK.</p> <p>SONIC (face off) ...-whoa-whoa-whoa-whoa-whoa-whoa-whoa-whoa-...</p> <p>1437-02</p> <p><b>SCENE 332</b> - FS - SONIC'S POV - CAMERA MOVES IN AS SONIC MISSES THE PORTAL AND FALLS TOWARD A TREE.</p> <p>SONIC (off) ...-whoa, n-n-n-n-no!</p> <p>1438-02</p> <p><b>SCENE 333</b> - FS - LOW ANGLE - SONIC CRASHES INTO THE TREE. HE BOUNCES FROM BRANCH TO BRANCH, CAMERA MOVING DOWN WITH HIM.</p> <p>SONIC (pained grunts)</p> <p>HE SMASHES DOWN ON THE GROUND.</p> <p>1442-01</p>		
5AB - (386)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 334</b> - FS - SONIC LIES ON THE GROUND AS CHUNKS OF BROKEN STONE AND DESTROYED DRONES FALL ALL AROUND HIM.</p> <p>SONIC (woozy groans)</p> <p>SONIC LOOKS UP AT THE WRECKAGE AROUND HIM.</p> <p>1451-08</p>					
<p><b>SCENE 335</b> - INT. BARN - GREEN HILLS - DAY - FS - LOOKING THROUGH A DOORWAY TO <b>FARMER ZIMMER</b>, WHO ENTERS R, THEN PEEKS RFG AT O.S. TOM AND O.S. MADDIE.</p> <p>TOM (off) (soft panting - continues under following scene and dialogue)</p> <p>1453-11</p>					
<p><b>SCENE 336</b> - FS - CAMERA DOLLIES IN ON TOM, L, AND MADDIE, R, WHO ARE ON A PILE OF HAY IN THE BARN.</p> <p>FARMER ZIMMER (off) (recognizing them) Ohh!</p> <p>1455-15</p>					
<p><b>SCENE 337</b> - FS - FARMER ZIMMER, HOLDING A PITCHFORK, STEPS L AND LOOKS RFG AT O.S. TOM.</p> <p>FARMER ZIMMER Hi, Tom.</p> <p>1458-09</p>	1037	1456.10	1458.9/	1.15	FARMER ZIMMER TO TOM) Hi, Tom. (Zimmer steps out into the open and grins)
5AB - (387)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 338</b> - FS - TOM, L, AND MADDIE, R, LOOK LFG AT O.S. FARMER ZIMMER, CAMERA DOLLYING IN.</p> <p>TOM &amp; MADDIE (soft panting)</p> <p>FARMER ZIMMER (off) (overlapping) Glad you're here. Could use some help. Old Bessie's about to give birth.</p> <p>AN O.S. COW MOOS.</p> <p>MADDIE (groans softly)</p> <p>TOM (overlapping) Give me a minute.</p> <p><b>1468-13</b></p> <p><b>EXHIBITION REEL FOOTAGE: 1456-09</b></p> <p><b>END OF REEL 5AB</b></p>	<p>1037A</p> <p>1037B</p>	<p>1458.14</p> <p>1466.6</p>	<p>1465.8</p> <p>1468.6</p>	<p>6.10</p> <p>2.0</p>	<p>FARMER ZIMMER TO TOM &amp; MADDIE) Glad you're here. I could use some help. Old Bessie is about to give birth. (Old : used here to indicate fondness and familiarity) (Bessie : the name of one of Farmer Zimmer's cows) (Tom nods and waves weakly in response)</p> <p>TOM TO FARMER ZIMMER) Give me a minute.</p> <p>LAST FRAME OF PICTURE: <b>1468.13</b></p> <p><b>END OF REEL 5AB</b></p>	
5AB - (388)						

"SONIC THE HEDGEHOG" R/6AB P/1

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
START MEASURING 0.00 AT START MARK IN ACADEMY LEADER.  11-15					<b>LABORATORY:</b> 0.00 AT START MARK  15.9 = 1 <sup>ST</sup> SCENE END  20.9 = 2 <sup>ND</sup> SCENE END  30.14 = 3 <sup>RD</sup> SCENE END
<b>SCENE 1</b> - EXT. TRANSAMERICA BUILDING - SAN FRANCISCO - DAY - MS - LOW ANGLE - SONIC, KNEELING FG, SHAKES HIS HEAD.  SONIC (grunts)  THE EGG-POD ENTERS BG AND HOVERS IN THE AIR. CAMERA TILTS UP AS SONIC LOOKS AT THE EGG-POD.  15-09					
<b>SCENE 2</b> - MS - CAMERA DOLLIES BACK SLIGHTLY AS ROBOTNIK, SITTING IN THE EGG-POD, LOOKS RFG AT O.S. SONIC.  ROBOTNIK Can I give you one genius piece of advice?  20-09	1038	/15.12	20.8/	4.12	ROBOTNIK TO SONIC) Can I give you one genius piece of advice? (in San Francisco, Sonic stands up on the sidewalk below the Transamerica Building and sees Robotnik's egg-pod poised directly above him)
<b>SCENE 3</b> - MCS - ROBOTNIK SHAKES HIS HEAD RFG AT O.S. SONIC.  ROBOTNIK Don't run. (inhales) It'll only hurt more if you do. (inhales) And it's bad for your joints, they proved it.  30-14	1039	21.4	26.12	5.8	ROBOTNIK TO SONIC) Don't run. It'll only hurt more if you do. (It'll only hurt : referring to Robotnik capturing or killing him)
<b>SCENE 4</b> - MS - SONIC GESTURES LFG AT O.S. ROBOTNIK.  SONIC All right, Eggman. You wanna get fast? Let's get fast.  SONIC MOVES AROUND THE STREET AT SUPERSPEED, CAMERA DOLLYING R.  39-06	1040	27.4	30.14/	3.10	ROBOTNIK TO SONIC) And it's bad for your joints, they proved it. (it : running on hard surfaces) (they proved it : i.e., 'scientists have made studies that prove that running hurts one's joints')
	1040A	31.4	37.8	6.4	SONIC TO ROBOTNIK) All right, Eggman. You want to get fast? Let's get fast. (Eggman : see Title #1024) (You want to get fast : note similarity to Title #900) (Sonic dashes around the street, picking up all the fallen rings, then he starts running away - Robotnik puts on his goggles and prepares to pursue him)
					6AB - (389)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 5</b> - MS - ROBOTNIK PULLS HIS GOGGLES DOWN OVER HIS EYES.</p> <p>ROBOTNIK The hard way it is.</p> <p>43-05</p>	1041	41.1	43.5/	2.4	ROBOTNIK AS IF TO SONIC) The hard way it is. (meaning that Sonic has chosen the more painful form of capture or death by running away) (Robotnik pursues Sonic in the egg-pod, both of them traveling through the San Francisco streets at supersonic speed - Robotnik begins firing at Sonic, but he dodges the missiles)
<p><b>SCENE 6</b> - FS - ROBOTNIK CLOSES THE COCKPIT HATCH ON THE EGG-POD. THE EGG-POD THEN SPEEDS RFG OUT OF FRAME.</p> <p>46-02</p>					
<p><b>SCENE 7</b> - FS - THE EGG-POD ENTERS LFG AND SPEEDS BG DOWN THE STREET.</p> <p>48-07</p>					
<p><b>SCENE 8</b> - EXT. SAN FRANCISCO STREETS - DAY - FS - SONIC SUPERSPEEDS BG BETWEEN CARS ON A BUSY STREET, CAMERA DOLLYING IN.</p> <p>51-00</p>					
<p><b>SCENE 9</b> - MCS - LOW ANGLE - SONIC SUPERSPEEDS FG DOWN THE STREET, CAMERA DOLLYING BACK.</p> <p>SONIC (frantic panting and grunting)</p> <p>53-14</p>		(OUT)			
<p><b>SCENE 10</b> - FS - LOW ANGLE - THE EGG-POD FLIES BG AFTER SONIC, CAMERA DOLLYING IN. THE EGG-POD FIRES BLASTS ONTO THE STREET, TRYING TO HIT SONIC.</p> <p>58-00</p>					
					6AB - (390)

**"SONIC THE HEDGEHOG" R/6AB P/3**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 11</b> - FS - SONIC SUPERSPEEDS LFG AROUND A CORNER, ELUDING SEVERAL BLASTS, CAMERA DOLLYING BACK WITH HIM. <b>61-09</b></p> <p><b>SCENE 12</b> - MS - SONIC RUNS R DOWN A STREET, CAMERA DOLLYING WITH HIM. HE GLANCES BACK L AT THE O.S. EGG-POD. <b>64-12</b></p> <p><b>SCENE 13</b> - FS - SONIC SUPERSPEEDS RBG AROUND A CORNER WITH THE EGG-POD IN PURSUIT, CAMERA PANNING SLIGHTLY WITH HIM. THE EGG-POD CONTINUES TO FIRE BLASTS, CAUSING FIERY EXPLOSIONS ON THE STREET. <b>69-04</b></p>						
<p><b>SCENE 14</b> - INT. EGG-POD - DAY - MCS - ROBOTNIK STRAIGHTENS OUT THE EGG-POD AFTER THE TURN AROUND THE CORNER.</p> <p>ROBOTNIK (groaning) Ohhh! (inhales) That was an illegal left, by the way. <b>75-02</b></p>	1042	71.12	75.2/	3.6	ROBOTNIK AS IF TO SONIC) That was an illegal left, by the way. (left : left turn) (dryly pointing out that Sonic turned left in violation of posted traffic signs) (suddenly, the on-screen action freezes)	
<p><b>SCENE 15</b> - EXT. SAN FRANCISCO STREETS - DAY - FS - SONIC RUNS LFG DOWN THE STREET, CAMERA DOLLYING BACK. MORE BLASTS HIT AROUND HIM. SCENE FREEZE-FRAMES.</p> <p>SONIC (voice over) So here we are again. We've been through so much together. Now you understand why there's a psychotic robot doctor chasing a supersonic blue hedgehog. Want to know how it ends? Yeah. Me, too.</p>	1043A ITAL	78.8	84.2	5.10	SONIC TO AUDIENCE) (voice over) So here we are again. We've been through so much together. (here we are again : referring to the fact that this scene appeared at the beginning of the film)	
	1043B ITAL	84.8	91.12	7.4	SONIC TO AUDIENCE) (voice over) Now you understand why there's a psychotic robot doctor chasing a supersonic blue hedgehog.	
<p>SCENE CHANGES TO REGULAR MOTION. SONIC RUNS RFG, CAMERA DOLLYING BACK. <b>96-07</b></p>	1043C ITAL	92.2	96.0	3.14	SONIC TO AUDIENCE) (voice over) Want to know how it ends? Yeah, me, too. (me, too : i.e., 'I also want to know how it ends') (the action resumes - Sonic keeps running at supersonic speed, but Robotnik keeps right behind him)	
6AB - (391)						



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 16</b> - FS - HIGH ANGLE - THE EGG-POD FLIES BG AFTER SONIC, CAMERA MOVING IN WITH IT. THE EGG-POD CONTINUES TO FIRE BLASTS AT SONIC.</p> <p>104-07</p>					
<p><b>SCENE 17</b> - FS - LOW ANGLE - SONIC RUNS FG, EVADING THE BLASTS. ONE BLAST BLOWS UP SEVERAL PARKED CARS, SENDING THEM FLYING INTO THE AIR.</p> <p>107-00</p>					
<p><b>SCENE 18</b> - FS - CAMERA MOVES BACK AS SONIC FLIPS OFF THE SIDES OF BUILDINGS, EVADING THE BLASTS. HE TURNS AND RUNS BG DOWN THE STREET. CAMERA DOLLIES IN TO REVEAL A BUS, BG, CROSSING IN AN INTERSECTION. AN AD ON THE SIDE OF THE BUS READS:</p> <p>Visit Paris!</p>	1043D (OUT)				
	1043E (OUT)				
<p>SCENE CHANGES TO SLOW MOTION AS SONIC SLIDES L UNDER THE BUS, CAMERA DOLLYING WITH HIM. A BLAST EXPLODES RIGHT BEHIND HIM. SCENE CHANGES TO REGULAR MOTION AS SONIC SUPERSPEEDS FG OUT OF FRAME. CAMERA HOLDS AS THE EGG-POD ENTERS BG AND FLIES FG OUT OF FRAME.</p> <p>121-06</p>					
<p><b>SCENE 19</b> - FS - SONIC RUNS BG AROUND AND OVER CARS ON THE STREET, CAMERA DOLLYING IN AND L WITH HIM.</p>					
<p>SONIC (face obscured) How is this possible?! (on) No one's ever caught up to me before.</p>	1043F	122.4	127.10/	5.6	SONIC TO HIMSELF) How is this possible?! No one's ever caught up to me before.
<p>SONIC PULLS A RING OUT OF HIS POUCH AND HOLDS IT UP.</p> <p>127-12</p>					(this : referring to Robotnik traveling at the same speed as Sonic) (Robotnik keeps firing missiles at Sonic, who dodges the bullets and missiles - meanwhile, on the Place du Trocadéro in Paris, a Mime is performing for a little girl and her mother - a ring portal suddenly opens behind him)
					6AB - (392)

"SONIC THE HEDGEHOG" R/6AB P/5

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 20</b> - EXT. PARIS - FRANCE - DAY - MLS - A <b>LITTLE GIRL</b> STANDS R WITH HER <b>MOTHER</b> ON THE PLACE DE TROCADERO AND LOOKS L AT A <b>MIME</b>, WHO IS PERFORMING FOR HER.</p> <p><b>131-00</b></p>						
<p><b>SCENE 21</b> - MCS - THE LITTLE GIRL LOOKS LFG AT THE O.S. MIME WITH A BLANK EXPRESSION.</p> <p><b>133-01</b></p>						
<p><b>SCENE 22</b> - MS - AS THE MIME SWINGS HIS ARMS, A PORTAL OPENS BEHIND HIM.</p> <p><b>135-01</b></p>						
<p><b>SCENE 23</b> - MCS - THE LITTLE GIRL LOOKS LFG AT O.S. PORTAL WITH AMAZEMENT.</p> <p>LITTLE GIRL (gasps with amazement)</p> <p><b>138-00</b></p>						
<p><b>SCENE 24</b> - MS - THE MIME, R, TURNS AND LOOKS BG THROUGH THE PORTAL AT SONIC, WHO IS SUPERSPEEDING FG DOWN THE STREET IN SAN FRANCISCO.</p> <p>SONIC (face obscured) Comin' through!</p> <p><b>140-06</b></p>	1043G	139.1 (over scene end)	141.13	2.12	SONIC TO MIME) Coming through! (note double meaning - [1] 'I am coming through the portal'; and [2] 'I am moving past you') (Sonic comes running through the portal from San Francisco, followed by the egg-pod)	
<p><b>SCENE 25</b> - MLS - SONIC SUPERSPEEDS R OUT OF THE PORTAL AND PAST THE MIME, BG, AND THE LITTLE GIRL AND THE MOTHER, FG.</p> <p><b>142-03</b></p>						
<p><b>SCENE 26</b> - MS - THE MIME LOOKS BG THROUGH THE PORTAL AND SEES THE EGG-POD FLYING TOWARD HIM.</p> <p>MIME <i>Sacré bleu!</i></p> <p>THE MIME RUNS L.</p> <p><b>143-13</b></p>	1043 ITAL	/142.4	143.13/	1.9	MIME) (reacting) <i>Sacré bleu!</i> (French interjection of surprise) (the Mime throws himself down on the ground to avoid getting hit, and Sonic and the egg-pod zoom by)	
						6AB - (393)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 27</b> - MLS - THE MIME RUNS FG AND HIDES BESIDE THE LITTLE GIRL AND THE MOTHER. THE EGG-POD ENTERS THROUGH THE PORTAL, THEN FLIES R OUT OF FRAME. 145-06</p>					
<p><b>SCENE 28</b> - INT. EGG-POD - DAY - MCS - ROBOTNIK LOOKS BACK L AT THE O.S. MIME.</p> <p>ROBOTNIK (looking back at Mime) <i>Excusez-moi, monsieur!</i> (chuckles) 148-12</p>	1044 ITAL	/145.8	148.8/	3.0	ROBOTNIK TO MIME) (giggling) <i>Excusez-moi, monsieur!</i> (French for, 'Excuse me, sir!') (moments later, Sonic is running along the Great Wall of China, pursued by Robotnik - he comes to a straight section of the Wall)
<p><b>SCENE 29</b> - EXT. GREAT WALL OF CHINA - DAY - MLS - AERIAL SHOT - CAMERA FLIES IN AS SONIC SPEEDS BG ATOP THE GREAT WALL OF CHINA. THE EGG-POD SPEEDS AFTER HIM. 154-09</p>					
<p><b>SCENE 30</b> - MFS - SONIC SUPERSPEEDS FG DOWN THE WALL, CAMERA DOLLYING BACK. THE EGG-POD FLIES AFTER HIM.</p> <p>SONIC Here we go. Room to open it up. 158-03</p>	1045	/154.11	158.3/	3.8	SONIC TO HIMSELF) Here we go. Room to open it up. (open it up : note double meaning - [1] 'increase speed'; and [2] 'create a greater distance between myself and Robotnik') (Sonic speeds up, but Robotnik remains close behind)
<p><b>SCENE 31</b> - MLS - AERIAL SHOT - CAMERA FLIES IN AS THE EGG-POD SPEEDS BG AFTER SONIC. 161-13</p>					
<p><b>SCENE 32</b> - INT. EGG-POD - DAY - MCS - ROBOTNIK PULLS ON THE STICK.</p> <p>ROBOTNIK (grunts) 163-08</p>					
6AB - (394)					

COMBINED CONTINUITY & DIALOGUE	TITLE		MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 33</b> - EXT. GREAT WALL OF CHINA - DAY - MS - SONIC RUNS FG ALONG THE WALL, CAMERA DOLLYING BACK WITH HIM. THE EGG-POD CONTINUES TO KEEP AFTER HIM.</p> <p style="text-align: right;"><b>167-13</b></p>							
<p><b>SCENE 34</b> - MLS - AERIAL SHOT - CAMERA FLIES IN AS THE EGG-POD FLIES AFTER SONIC.</p> <p style="text-align: right;"><b>170-08</b></p>							
<p><b>SCENE 35</b> - MFS - SONIC SUPERSPEEDS R DOWN THE WALL, CAMERA DOLLYING AND PANNING WITH HIM. HE TOSSES A RING IN FRONT OF HIM.</p> <p>SONIC I can't (face obscured) lose him!</p> <p>SONIC RUNS BG THROUGH THE PORTAL INTO THE EGYPTIAN DESERT. SONIC RUNS BG TOWARD THE PYRAMIDS.</p> <p style="text-align: right;"><b>175-06</b></p>	1046A	171.13	174.3	2.6	SONIC TO HIMSELF) I can't lose him! (lose him : i.e., 'elude Robotnik') (Robotnik gets Sonic in the sights of his targeting screen - as Robotnik fires a missile, Sonic opens up another ring portal and runs through it into an Egyptian desert - the missile strikes the sand and misses him, and Robotnik fires more blasts as they head toward and around the Egyptian pyramids - Sonic evades them all)		
<p><b>SCENE 36</b> - EXT. EGYPTIAN DESERT - DAY - FS - SONIC RUNS FG, CAMERA DOLLYING BACK WITH HIM. THE EGG-POD FLIES THROUGH THE PORTAL AND FLIES AFTER HIM, SHOOTING MORE BLASTS ALL AROUND HIM. SONIC TURNS AND RUNS BG, CAMERA PANNING WITH HIM. A BLAST HITS THE GROUND AND SENDS DIRT INTO THE AIR. DIRT FILLS THE FRAME.</p> <p style="text-align: right;"><b>180-05</b></p>							
<p>DISSOLVE TO:</p> <p><b>SCENE 37</b> - MLS - HIGH ANGLE - CAMERA DOLLIES IN AS SONIC RUNS BG TOWARD THE PYRAMIDS. THE EGG-POD ENTERS LFG AND FLIES BG, FIRING MORE BLASTS AT SONIC.</p> <p style="text-align: right;"><b>184-02</b></p>							
6AB - (395)							

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 38</b> - MLS - SONIC RUNS RBG TOWARD THE PYRAMIDS WITH THE EGG-POD IN PURSUIT, CAMERA DOLLYING WITH THEM.</p> <p>187-02</p>		
<p><b>SCENE 39</b> - MLS - SONIC RUNS R PAST THE SPHINX, CAMERA DOLLYING WITH HIM. A BLAST HITS THE SPHINX AND BLOWS IT APART. SONIC RUNS R AS THE EGG-POD ENTERS L AND FIRES MORE BLASTS AT HIM.</p> <p>191-03</p>		
<p><b>SCENE 40</b> - MLS - CAMERA MOVES IN AS THE EGG-POD FLIES BG AND FIRES MORE BLASTS AT SONIC.</p> <p>193-02</p>		
<p><b>SCENE 41</b> - FS - SONIC SLIDES R ACROSS THE SAND, CAMERA DOLLYING WITH HIM. THE EGG-POD FLIES FG PAST HIM AND OUT OF FRAME.</p> <p>195-02</p>		
<p><b>SCENE 42</b> - MS - SONIC (FACE OFF) STOPS ON THE SAND.</p> <p>SONIC (face off) If ya can't beat 'em...</p> <p>CAMERA TILTS UP TO REVEAL SONIC'S FACE. HE LOOKS RFG AT THE O.S. EGG-POD.</p> <p>SONIC (cont'd) ...blind 'em.</p> <p>199-05</p>	1046B	195.10 199.5/ 3.11 SONIC TO HIMSELF) If you can't beat 'em, blind 'em. (play on the colloquial phrase, 'If you can't beat 'em, join 'em', meaning 'If you can't defeat your opponents, then you might as well work alongside them or do what they do' - here implying since Sonic cannot outrun Robotnik, he will attempt to blind Robotnik's field of vision) (Sonic then runs in circles to kick up a cloud of dust that obscures him from Robotnik's view)
<p><b>SCENE 43</b> - MLS - CAMERA ZOOMS IN SLIGHTLY AS SONIC SUPERSPEEDS BG UNDER THE EGG-POD. SONIC RUNS IN CIRCLES, SENDING A HUGE CLOUD OF DUST UP AROUND THE EGG-POD.</p> <p>203-14</p>		
		6AB - (396)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 44</b> - MCS - LOOKING THROUGH THE COCKPIT GLASS TO ROBOTNIK, WHO LOOKS AROUND FOR O.S. SONIC. THE EGG-POD IS ENVELOPED IN THE CLOUD OF DUST.</p> <p>ROBOTNIK Lost visual contact.</p> <p style="text-align: right;"><b>207-01</b></p> <p><b>SCENE 45</b> - MLS - HIGH ANGLE - SONIC RUNS IN CIRCLES, SENDING THE HUGE CLOUD OF DUST UP AROUND THE EGG-POD.</p> <p style="text-align: right;"><b>209-05</b></p> <p><b>SCENE 46</b> - FS - THE EGG-POD SPINS AROUND IN THE CLOUD OF DUST.</p> <p style="text-align: right;"><b>211-04</b></p> <p><b>SCENE 47</b> - INT. EGG-POD - DAY - MCS - ROBOTNIK LOOKS BG THROUGH THE COCKPIT GLASS FOR O.S. SONIC. CAMERA MOVES IN SLIGHTLY, OFF ROBOTNIK, WHO SEES SONIC SPEEDING LBG UP THE SIDE OF THE GREAT PYRAMID OF GIZA.</p> <p>ROBOTNIK (off) You're not allowed up there!</p> <p style="text-align: right;"><b>216-14</b></p> <p><b>SCENE 48</b> - MCS - ROBOTNIK TURNS THE EGG-POD.</p> <p>ROBOTNIK It's one o' the Seven Wonders!</p> <p style="text-align: right;"><b>220-02</b></p> <p><b>SCENE 49</b> - EXT. EGYPTIAN DESERT - DAY - MFS - THE EGG-POD FLIES FG TOWARD THE O.S. GREAT PYRAMID.</p> <p style="text-align: right;"><b>221-07</b></p>	1046  <					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 50</b> - FS - THE EGG-POD ENTERS FG AND FLIES BG TOWARD SONIC, RUNNING UP THE SIDE OF THE GREAT PYRAMID, CAMERA MOVING IN.</p> <p>224-03</p>		
<p><b>SCENE 51</b> - MFS - THE BLASTERS DROP DOWN OUT OF THE BOTTOM OF THE EGG-POD.</p> <p>225-11</p>		
<p><b>SCENE 52</b> - INT. EGG-POD - DAY - MCS - A TARGETING SCREEN IDENTIFIES SONIC. THE TARGETING SCREEN READS:</p> <p>WEAPONS LIVE</p> <p>227-07</p>		
<p><b>SCENE 53</b> - EXT. EGYPTIAN DESERT - DAY - FS - LOW ANGLE - SONIC RUNS UP THE SIDE OF THE GREAT PYRAMID, CAMERA DOLLYING IN. HE THROWS A RING TOWARD THE TOP OF THE PYRAMID.</p> <p>SONIC (face obscured) (frantic panting and grunting)</p> <p>THE RING OPENS A PORTAL.</p> <p>229-14</p>		
<p><b>SCENE 54</b> - MLS - LOW ANGLE - CAMERA DOLLIES IN AS SONIC RUNS UP THE SIDE OF THE GREAT PYRAMID TOWARD THE PORTAL.</p> <p>232-00</p>		
<p><b>SCENE 55</b> - INT. EGG-POD - DAY - MCS - ROBOTNIK TURNS THE EGG-POD.</p> <p>232-14</p>		
		6AB - (398)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 56</b> - EXT. EGYPTIAN DESERT - DAY - FS - SONIC RUNS R UP THE SIDE OF THE GREAT PYRAMID, CAMERA DOLLYING WITH HIM. THE EGG-POD, BG, FIRES A BLAST, WHICH EXPLODES RIGHT BEHIND SONIC.</p> <p>SONIC (yells)</p> <p>SONIC LEAPS INTO THE PORTAL.</p> <p>235-07</p> <p><b>SCENE 57</b> - EXT. MAIN STREET - GREEN HILLS - NIGHT - MS - A <b>DINING MAN</b>, SITTING LFG, AND A <b>DINING WOMAN</b>, RFG, ARE EATING AT A SIDEWALK RESTAURANT IN DOWNTOWN GREEN HILLS. PEDESTRIANS ARE WALKING BG ON THE SIDEWALKS.</p> <p>PEDESTRIANS &amp; DINING PATRONS (low and indistinct chatter)</p> <p>DINING MAN So...yeah.</p> <p>DINING WOMAN Yeah. I think that'll be good.</p> <p>DINING MAN Yeah.</p> <p>A PORTAL SUDDENLY OPENS IN THE MIDDLE OF THE STREET. SONIC ENTERS THROUGH THE PORTAL AND BOUNCES R DOWN THE STREET, CAMERA DOLLYING R AND PANNING L. DEBRIS AND FLAMES FROM THE BLAST ALSO SHOOT THROUGH THE PORTAL.</p> <p>DINING MAN (face obscured) (cont'd) Oh!</p>		
		6AB - (399)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 57 - (CONTINUED)</b></p> <p>PEDESTRIANS &amp; DINING PATRONS (exclamations of "What's that?" and other confused, surprised exclamations - continues under following scenes and dialogue)</p> <p>THE DINING MAN, THE DINING WOMAN AND THE PEDESTRIANS LOOK AT SONIC WITH SHOCK. 243-01</p> <p><b>SCENE 58</b> - MFS - HIGH ANGLE - SONIC SLIDES BG DOWN THE STREET, CAMERA DOLLYING IN. CAMERA HOLDS AS SONIC STOPS. 245-08</p> <p><b>SCENE 59</b> - MCS - THE POUCH RING SLIDES SEVERAL FEET AWAY FROM SONIC, WHO LIES UNCONSCIOUS ON THE STREET. 247-11</p> <p><b>SCENE 60</b> - FS - CAMERA DOLLIES IN ON PEDESTRIANS, WHO STARE AT SONIC, LYING FG ON THE GROUND. SIGNS ON BUILDINGS IN BG READ:</p> <p><i>Ridge Florist</i> USED &amp; NEW THE BOOK CART 249-15</p> <p><b>SCENE 61</b> - FS - THE EGG-POD STARTS TO FLY FG THROUGH THE PORTAL. 253-04</p> <p><b>SCENE 62</b> - FS - THE EGG-POD MOVES R THROUGH THE PORTAL.</p> <p>PEDESTRIANS (off) (frantic chatter as they flee - continues under following scenes and dialogue) 256-07</p>		<p>6AB - (400)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 63</b> - FS - HIGH ANGLE - THE EGG-POD, RFG, MOVES SLOWLY BG OVER THE STREET. A <b>FLEEING MAN</b>, A <b>FLEEING WOMAN</b> AND SOME PEDESTRIANS RUN RBG DOWN THE SIDEWALK.</p> <p>FLEEING WOMAN (face obscured) Get out of here!!</p> <p>FLEEING MAN (face obscured) Go! Go!</p> <p>258-14</p> <p><b>SCENE 64</b> - MFS - HIGH ANGLE - SONIC LIES UNCONSCIOUS ON THE STREET.</p> <p>261-04</p> <p><b>SCENE 65</b> - MFS - CAMERA DOLLIES L AS TOM, MADDIE AND FARMER ZIMMER RUN FG ONTO THE STREET. A SIGN ON A BUILDING IN BACKGROUND READS:</p> <p>GREEN HILLS FARMERS UNION</p> <p>ROBOTNIK (off) (laughs triumphantly - continues under following scene)</p> <p>265-02</p> <p><b>SCENE 66</b> - FS - LOW ANGLE - ROBOTNIK, SITTING BG IN THE EGG-POD, OPENS THE HATCH AND LOOKS AT SONIC, LYING FG ON THE GROUND.</p> <p>268-04</p> <p><b>SCENE 67</b> - MS - CAMERA DOLLIES IN AS ROBOTNIK SLIDES HIS GOGGLES ONTO HIS FOREHEAD, THEN SNEERS RFG AT O.S. SONIC.</p> <p>ROBOTNIK You're an astonishing little...</p> <p>274-07</p>					
	1048	270.13	276.5	5.8	ROBOTNIK TO SONIC) You're an astonishing little creature. (Sonic regains consciousness - Tom, Maddie and Farmer Zimmer have just come running around a corner, and Tom sees the ring pouch at his feet and picks it up)
					6AB - (401)

"SONIC THE HEDGEHOG" R/6AB P/14

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 68</b> - FS - SONIC LIES UNCONSCIOUS ON THE STREET.</p> <p>ROBOTNIK (off) ...creature.</p> <p style="text-align: right;"><b>276-15</b></p>					
<p><b>SCENE 69</b> - MFS - MADDIE, TOM AND FARMER ZIMMER (L TO R) LOOK RFG AT O.S. ROBOTNIK.</p> <p>TOM (low breaths - continues under following scene)</p> <p>TOM LOOKS DOWN AT THE O.S. RING POUCH.</p> <p style="text-align: right;"><b>278-14</b></p>					
<p><b>SCENE 70</b> - MS - MADDIE (FACE OFF) STANDS L AS TOM (FACE OFF), R, PICKS UP THE POUCH.</p> <p>ROBOTNIK (off) It'll be fun to take you back to the lab for a litany of invasive exploratory procedures.</p> <p>TOM STRAIGHTENS UP, CAMERA TILTING UP TO REVEAL HIS AND MADDIE'S FACES.</p> <p style="text-align: right;"><b>285-14</b></p>	1049	279.5	285.14/	6.9	ROBOTNIK TO SONIC) It'll be fun to take you back to the lab for a litany of invasive exploratory procedures. (lab : laboratory) (litany : long list)
<p><b>SCENE 71</b> - MCS - ROBOTNIK SMIRKS RFG AT O.S. SONIC.</p> <p>ROBOTNIK (inhales) Any last words?</p> <p style="text-align: right;"><b>289-13</b></p>	1050	287.5	289.13/	2.8	ROBOTNIK TO SONIC) Any last words? (note that this is normally asked of a condemned person before execution, allowing them to make a final statement)
<p><b>SCENE 72</b> - MS - SONIC RAISES HIS HEAD WEAKLY.</p> <p>SONIC (weakly) Guac. I like that word.</p> <p style="text-align: right;"><b>296-06</b></p>	1051	291.4	296.0/	4.12	SONIC TO ROBOTNIK) (weakly) Guac. I like that word. (Guac : see Title #630) (note humor of Sonic interpreting Robotnik literally as requesting a 'word' as opposed to a statement) (a portal opens in the sky behind Robotnik, and Tom leaps through it onto the back of the egg-pod)
					6AB - (402)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 73</b> - MS - ROBOTNIK, SITTING FG IN THE EGG-POD, LOOKS FG AT O.S. SONIC. A PORTAL OPENS BEHIND THE EGG-POD, THEN TOM LEAPS THROUGH THE PORTAL.</p> <p>ROBOTNIK I don't have to tell you how many...</p> <p style="text-align: right;"><b>299-14</b></p>	1052	297.14	303.2/ (over scene end)	5.4	ROBOTNIK TO SONIC) I don't have to tell you how many scientific breakthroughs have been made possible...
<p><b>SCENE 74</b> - MFS - TOM LANDS ON THE BACK OF THE EGG-POD, BEHIND O.S. ROBOTNIK.</p> <p>ROBOTNIK (off) ...scientific breakthroughs have been made possible by an-...</p> <p>CAMERA DOLLIES IN ON TOM.</p> <p style="text-align: right;"><b>303-05</b></p>					
<p><b>SCENE 75</b> - INT. EGG-POD - NIGHT - MCS - ROBOTNIK'S HAND TIPS IN AS HE PUSHES A BUTTON ON A CONTROL PANEL.</p> <p>ROBOTNIK (off) ...imal testing. You're being very selfish.</p> <p style="text-align: right;"><b>306-13</b></p>	1053	/303.6	306.12/	3.6	ROBOTNIK TO SONIC) ...by animal testing. You're being very selfish. (animal testing : general term for the use of animals as experimental subjects to determine the effects of new products, drugs, etc.) (You're being very selfish : meaning that Sonic is being selfish by not allowing Robotnik to experiment on him)
<p><b>SCENE 76</b> - EXT. MAIN STREET - NIGHT - MS - LOW ANGLE - ROBOTNIK SITS FG IN THE EGG-POD AS TOM SNEAKS UP BEHIND HIM.</p> <p>TOM Goin' my way?</p> <p>ROBOTNIK LOOKS AT TOM WITH SHOCK.</p> <p style="text-align: right;"><b>308-11</b></p>	1054	307.4	309.13/ (over scene end)	2.9	TOM TO ROBOTNIK, THEN ROBOTNIK TO TOM) -Going my way? -What the--? (Going my way? : note that this expression is often said when hitching a ride) (What the--? : see Title #251) (Robotnik turns to see Tom right outside his cockpit - Tom punches Robotnik and climbs inside, but Robotnik quickly kicks him in the face, subduing him - Robotnik then stands up, head-butts Tom until he is woozy, and grabs him by the lapels)
6AB - (403)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 77</b> - MS - ROBOTNIK, R, LOOKS L AT TOM WITH SHOCK.</p> <p>ROBOTNIK What the--?</p> <p>TOM PUNCHES ROBOTNIK IN THE FACE.</p> <p>309-13</p> <p><b>SCENE 78</b> - MS - ROBOTNIK IS KNOCKED FG AWAY FROM TOM INTO THE CONTROL PANEL.</p> <p>ROBOTNIK (grunting) Oh!</p> <p>310-10</p> <p><b>SCENE 79</b> - FS - ROBOTNIK LUNGES AT TOM AS THE EGG-POD STARTS TO SPIN AROUND IN THE AIR.</p> <p>ROBOTNIK (grunting softly) Agh....</p> <p>311-11</p> <p><b>SCENE 80</b> - MCS - ROBOTNIK KICKS TOM.</p> <p>ROBOTNIK (low grunt)</p> <p>312-09</p> <p><b>SCENE 81</b> - MS - ROBOTNIK KICKS TOM BG AGAINST THE SIDE OF THE EGG-POD.</p> <p>ROBOTNIK (face off) (kicking grunt)</p> <p>TOM (overlapping) (painful grunt and gasp)</p> <p>314-04</p>		
6AB - (404)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 82</b> - FS - ROBOTNIK STANDS UP IN THE COCKPIT AND PUNCHES TOM TWICE.</p> <p>ROBOTNIK (two vicious grunts)</p> <p>317-11</p>		
<p><b>SCENE 83</b> - MS - ROBOTNIK GRABS TOM BY THE LAPELS OF HIS COAT.</p> <p>TOM (woozy gasp)</p> <p>ROBOTNIK (face obscured) Who...</p> <p>319-00</p>	1055	318.11 321.11/ 3.0 (over scene end)
<p><b>SCENE 84</b> - MCS - PAST TOM, RFG, TO ROBOTNIK, WHO SNEERS AT HIM.</p> <p>ROBOTNIK ...the hell do you think you are?</p> <p>TOM (face obscured) (overlapping) (woozy groan)</p> <p>TOM SUDDENLY SHOVES ROBOTNIK AWAY.</p> <p>TOM (face obscured) (cont'd) (attack grunt)</p> <p>321-11</p>		ROBOTNIK TO TOM) Who the hell do you think you are? (the hell : colloquial emphatic) (Tom suddenly comes out of his daze, knocks Robotnik's arms away and punches him in the face - Tom then grabs Robotnik and shoves him down onto his hands and knees)
<p><b>SCENE 85</b> - MCS - TOM PUNCHES ROBOTNIK IN THE JAW.</p> <p>ROBOTNIK (groaning) Agggghhhh!</p> <p>324-10</p>		
		6AB - (405)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 86</b> - MCS - LOW ANGLE - TOM, R, GRABS ROBOTNIK, L, AND SHOVES HIM DOWN OVER THE EDGE OF THE COCKPIT, CAMERA TILTING UP.</p> <p>TOM (vicious growl)</p> <p>ROBOTNIK (overlapping) Agh! (heavy breaths)</p> <p>TOM (overlapping) I'm the Donut Lord, you son of a bi--</p> <p>ROBOTNIK ELBOWS TOM IN THE STOMACH.</p> <p>ROBOTNIK (overlapping) (vicious grunt/yell)</p> <p>TOM (overlapping) (low groan and grunt)</p> <p>TOM IS KNOCKED BG.</p> <p>330-14</p>	1056	326.9	329.13	3.4	<p>TOM TO ROBOTNIK) I'm the Donut Lord, you son of a bi-- (Donut Lord : see Title #88) (son of a bi-- : note that Tom is hit before fully saying, 'son of a bitch', which is vulgar slang for, 'jerk') (Robotnik abruptly elbows Tom in the chest, knocking him back, then stands up and pushes the throttle to jerk the egg-pod forward and hurl Tom out onto the street - Robotnik then gets back into his seat)</p>
<p><b>SCENE 87</b> - MS - ROBOTNIK (FACE OFF) GRABS THE STICK.</p> <p>ROBOTNIK (face off) (viciously) Ahh-...</p> <p>331-08</p>					
<p><b>SCENE 88</b> - FS - ROBOTNIK SPINS THE EGG-POD FG, CAUSING TOM TO FALL OUT OF THE CRAFT.</p> <p>ROBOTNIK ...-hhhh!</p> <p>333-05</p>					
6AB - (406)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 89</b> - MFS - TOM CRASHES DOWN ON THE STREET, CAMERA TILTING DOWN.  TOM (grunts hitting street) (groans with pain)  <b>336-08</b>					
<b>SCENE 90</b> - MS - ROBOTNIK SITS IN THE EGG-POD.  ROBOTNIK Autopilot, adjust.  <b>338-08</b>	1057	/336.9	338.8/	1.15	ROBOTNIK TO COMPUTER) Autopilot, adjust. (Autopilot : Device for automatically steering aircraft) (adjust : i.e., 'adjust the position of the egg-pod') (in the street, Maddie runs to Tom's aid)
<b>SCENE 91</b> - FS - HIGH ANGLE - TOM ROLLS ON THE GROUND IN PAIN AS MADDIE RUNS TO HIM AND KNEELS DOWN BESIDE HIM.  TOM (groans)  ROBOTNIK (off) (to Tom) Why?  <b>341-03</b>	1058	339.12	341.3/	1.7	ROBOTNIK TO TOM) Why?
<b>SCENE 92</b> - MCS - ROBOTNIK, LOOKING RFG AT O.S. TOM, GESTURES RFG AT O.S. SONIC.  ROBOTNIK Why would you throw your life away for this <u>thing</u> ?  <b>346-12</b>	1059	342.4	346.12/	4.8	ROBOTNIK TO TOM) Why would you throw your life away for this <u>thing</u> ? (this thing : referring to Sonic)
<b>SCENE 93</b> - FS - HIGH ANGLE - SONIC LIES BG ON THE GROUND.  ROBOTNIK (off) That's why I don't have friends.  <b>349-11</b>	1060	347.3	349.11/	2.8	ROBOTNIK TO TOM) That's why I don't have friends.
					6AB - (407)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 94</b> - MCS - ROBOTNIK SHRUGS HIS SHOULDERS.  ROBOTNIK Next thing you know, you're somebody's best man, they want to have the wedding outta town, (quick breath) like nobody has anything better to do!  <b>357-13</b>	1061	/349.15	355.3	5.4	ROBOTNIK TO TOM) Next thing you know, you're somebody's best man, they want to have the wedding out of town... (best man : male friend chosen by a bridegroom to be the principal attendant at his wedding) (they : the bride and groom)
<b>SCENE 95</b> - MS - MADDIE (FACE OFF) KNEELS BESIDE TOM, WHO LOOKS LFG AT O.S. ROBOTNIK.  TOM (wincing grunt)  ROBOTNIK (off) Anyway...where were...  TOM (overlapping) (groans softly - continues under following scenes and dialogue)  <b>361-06</b>	1062	355.7 (over scene end)	359.0	3.9	ROBOTNIK TO TOM) ...like nobody has anything better to do!
ROBOTNIK (off) Anyway...where were...  TOM (overlapping) (groans softly - continues under following scenes and dialogue)  <b>361-06</b>	1063	359.8 (over scene end)	362.8	3.0	ROBOTNIK TO TOM) Anyway, where were we?
<b>SCENE 96</b> - FS - HIGH ANGLE - MADDIE GLARES LFG AT O.S. ROBOTNIK AS TOM GRIMACES WITH PAIN.  ROBOTNIK (off) ...we? Oh...  <b>362-13</b>					
<b>SCENE 97</b> - MCS - ROBOTNIK SNEERS RFG AT O.S. SONIC.  ROBOTNIK ...yes. You were about to die.  A BULLET HITS OFF THE SIDE OF THE EGG-POD.  <b>369-01</b>	1064	/362.14	367.8	4.10	ROBOTNIK TO TOM) Oh, yes. You were about to die. (Robotnik turns to see Wade standing in the street, pointing a pistol up at him)
6AB - (408)					

"SONIC THE HEDGEHOG" R/6AB P/21

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 98</b> - MS - CAMERA DOLLIES BACK AS WADE AIMS HIS PISTOL LFG AT O.S. ROBOTNIK.</p> <p>WADE That's our sheriff you're messin' with.</p> <p style="text-align: right;"><b>372-11</b></p> <p><b>SCENE 99</b> - MS - MADDIE (FACE OFF) KNEELS BESIDE TOM, WHO LOOKS UP L AT O.S. WADE WITH SURPRISE.</p> <p>TOM (surprised pant)</p> <p style="text-align: right;"><b>374-14</b></p> <p><b>SCENE 100</b> - MS - WADE, R, AIMS THE PISTOL AS CRAZY CARL, L, STOPS AND LOOKS DEFIANTLY LFG AT O.S. ROBOTNIK. MORE TOWNSPEOPLE STOP IN BG. CRAZY CARL HOLDS UP A CHAINSAW.</p> <p>CRAZY CARL And our Blue Devil, (quick breath) who as everyone can see is a very real creature (quick breath) and not at all invented by me!</p> <p>CRAZY CARL TURNS ON THE CHAINSAW.</p> <p style="text-align: right;"><b>386-15</b></p> <p><b>SCENE 101</b> - MS - MADDIE (FACE OFF) KNEELS BESIDE TOM, WHO LOOKS L AT THE O.S. TOWNSPEOPLE WITH SURPRISE.</p> <p style="text-align: right;"><b>388-15</b></p> <p><b>SCENE 102</b> - MS - CRAZY CARL STANDS L AS WADE, R, PUSHES AWAY THE CHAINSAW WITH HIS PISTOL.</p> <p>CRAZY CARL Ooh! Careful.</p> <p>WADE (overlapping) Just, wait, just put it away, just, ss--</p> <p style="text-align: right;"><b>393-09</b></p>	<p>1065</p> <p>1066</p> <p>1067</p> <p>1068</p> <p>1069</p>	<p>369.13</p> <p>375.5</p> <p>378.3</p> <p>383.1</p> <p>390.9</p>	<p>372.11/</p> <p>377.13</p> <p>382.13</p> <p>386.15/</p> <p>393.9/</p>	<p>2.14</p> <p>2.8</p> <p>4.10</p> <p>3.14</p> <p>3.0</p>	<p>WADE TO ROBOTNIK) That's our sheriff you're messing with. (messing with : challenging - harassing) (Crazy Carl runs up with a chainsaw and stands beside Wade)</p> <p>CRAZY CARL TO ROBOTNIK) And our Blue Devil... (Blue Devil : see Title #110)</p> <p>CRAZY CARL TO ROBOTNIK) ...who as everyone can see is a very real creature...</p> <p>CRAZY CARL TO ROBOTNIK) ...and not at all invented by me. (Carl has the chainsaw held up right in front of Wade, and Wade gingerly pushes it away)</p> <p>CRAZY CARL TO WADE, THEN WADE TO CRAZY CARL) -Ooh! Careful. -Just put it away. (it : the chainsaw)</p>
6AB - (409)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 103</b> - FS - MADDIE, KNEELING FG BESIDE TOM, TURNS AND LOOKS RFG AT O.S. SONIC. ROBOTNIK SITS BG IN THE EGG-POD.</p> <p>MADDIE Tom?</p> <p>CAMERA DOLLIES R AS TOM ALSO LOOKS AT O.S. SONIC.</p> <p>398-03</p> <p><b>SCENE 104</b> - MS - CAMERA DOLLIES IN ON SONIC, WHO LIES UNCONSCIOUS ON THE GROUND.</p> <p>401-14</p> <p><b>SCENE 105</b> - MS - HIGH ANGLE - CAMERA DOLLIES IN AND TILTS DOWN SLIGHTLY ON SONIC.</p> <p>406-03</p> <p><b>SCENE 106</b> - MCS - TOM LOOKS RFG AT O.S. SONIC WITH CONCERN.</p> <p>TOM (low breaths)</p> <p>409-12</p> <p><b>SCENE 107</b> - MCS - MADDIE LOOKS RFG AT O.S. SONIC.</p> <p>411-11</p> <p><b>SCENE 108</b> - MS - HIGH ANGLE - SONIC LIES ON THE STREET.</p> <p>414-15</p>	1070	393.15	395.7	1.8	<p>MADDIE TO TOM) Tom? (Maddie turns Tom toward Sonic, who is now lying motionless, seemingly dead - Tom and Maddie both react with great sorrow)</p>
6AB - (410)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 109</b> - MCS - ROBOTNIK LOOKS RFG AT O.S. SONIC.						
ROBOTNIK I don't mean to be indelicate here, but...someone should get some ice and keep the body fresh. <b>424-07</b>	1071	415.15	419.9	3.10	ROBOTNIK TO GROUP) I don't mean to be indelicate here, but...	
<b>SCENE 110</b> - MCS - TOM LOOKS DOWN GRIMLY. MADDIE (FACE OFF) ENTERS L AND PUTS HER HANDS COMFORTINGLY ON HIM.	1072	419.13	424.7/	4.10	ROBOTNIK TO GROUP) ...someone should get some ice and keep the body fresh. (the body : Sonic's corpse)	
ROBOTNIK (off) He's just a silly little alien. <b>432-00</b>	1073	428.8	432.0/	3.8	ROBOTNIK TO GROUP) He's just a silly little alien.	
<b>SCENE 111</b> - MS - ROBOTNIK GESTURES RFG AT O.S. SONIC.						
ROBOTNIK He didn't belong here! <b>434-14</b>	1074	432.10	434.14/	2.4	ROBOTNIK TO GROUP) He didn't belong here! (Tom and Maddie turn angrily to Robotnik, and Tom gets up)	
<b>SCENE 112</b> - MS - HIGH ANGLE - MADDIE, KNEELING R, AND TOM, LYING L, TURN AND LOOK LFG AT O.S. ROBOTNIK.						
TOM That little alien...	1075	438.1	440.11	2.10	TOM TO ROBOTNIK) That little alien...	
TOM STANDS UP, CAMERA TILTING UP WITH HIM.	1076	441.9	446.11/	5.2	TOM TO ROBOTNIK) ...knew more about being human than you ever will.	
TOM (cont'd) (grunts softly, standing up) ...knew more about being human (inhales) than you ever will. (exhales) <b>446-11</b>						
6AB - (411)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 113</b> - MCS - ROBOTNIK LOOKS RFG AT O.S. TOM WITH ANNOYANCE.</p> <p>TOM (off) His name was Sonic.</p> <p>449-06</p>	1077	447.6	449.6/	2.0	TOM TO ROBOTNIK) His name was Sonic.	
<p><b>SCENE 114</b> - MS - CAMERA DOLLIES IN ON SONIC.</p> <p>TOM (off) This was his home.</p> <p>453-03</p>	1078	450.15	453.3/	2.4	TOM TO ROBOTNIK) This was his home.	
<p><b>SCENE 115</b> - MCS - MADDIE STANDS R AS TOM, LFG, LOOKS EMOTIONALLY LFG AT O.S. ROBOTNIK.</p> <p>TOM And he was my friend. (exhales)</p> <p>456-13</p>	1079	454.9	456.13/	2.4	TOM TO ROBOTNIK) And he was my friend. (Sonic's eye suddenly opens and an electrical charge crackles over it, then a beam of bright light shoots up out of him - he stands up and turns to face Robotnik)	
<p><b>SCENE 116</b> - CS - CAMERA DOLLIES IN ON SONIC'S EYE. HIS EYE POPS OPEN AND ELECTRICAL ENERGY BLASTS ALL AROUND HIM.</p> <p>459-03</p>						
<p><b>SCENE 117</b> - MCS - MADDIE AND TOM TURN AND LOOK RFG AT O.S. SONIC.</p> <p>461-12</p>						
<p><b>SCENE 118</b> - MLS - HIGH ANGLE - PAST THE EGG-POD, LFG, AND MADDIE AND TOM TO SONIC, WHO LIES BG ON THE GROUND. SPIRES OF ENERGY SHOOT UP OUT OF HIM INTO THE SKY.</p> <p>464-07</p>						
6AB - (412)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 119</b> - MS - ROBOTNIK SHIELDS HIS EYES FROM THE GLARE.</p> <p>466-10</p>						
<p><b>SCENE 120</b> - FS - CAMERA DOLLIES IN ON SONIC, WHO STANDS UP AS ENERGY FLARES ALL AROUND HIM. CAMERA DOLLIES R IN CIRCLES AROUND SONIC. CAMERA HOLDS IN MCS ON SONIC, WHO GLARES LFG AT O.S. ROBOTNIK.</p> <p>488-06</p>						
<p><b>SCENE 121</b> - MCS - MADDIE, L, AND TOM, R, LOOK RFG AT O.S. SONIC WITH RELIEF. TOM THEN LOOKS BG AT ROBOTNIK.</p> <p>490-15</p>						
<p><b>SCENE 122</b> - MCS - ROBOTNIK LOOKS RFG AT O.S. SONIC WITH ALARM.</p> <p>492-09</p>						
<p><b>SCENE 123</b> - MCS - MADDIE STANDS L AS TOM, R, TURNS AND LOOKS RFG AT O.S. SONIC.</p> <p>TOM (to Sonic) He's all yours.</p> <p>496-14</p>	1080	494.4	496.8	2.4	TOM TO SONIC) He's all yours. (He : Robotnik) (all yours : i.e., 'yours to defeat') (Tom and Maddie run out of the street, so that Sonic has direct access to Robotnik)	
<p><b>SCENE 124</b> - FS - LOW ANGLE - PAST SONIC (FACE OFF), RFG, TO ROBOTNIK, WHO SITS BG IN THE EGG-POD. TOM AND MADDIE RUN RBG TOWARD THE TOWNSPEOPLE.</p> <p>TOM Everyone, get back!</p> <p>500-13</p>	1081	498.12	500.12/	2.0	TOM TO CROWD) Everyone, get back! (Wade, Carl and the small crowd of onlookers retreat to the sidewalk with Tom and Maddie)	
<p><b>SCENE 125</b> - MFS - TOM AND MADDIE HURRY BG TO THE SIDE OF THE STREET WITH THE TOWNSPEOPLE.</p> <p>502-12</p>						
6AB - (413)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 126</b> - MS - CAMERA PANS SLIGHTLY L AS TOM STOPS AMIDST THE TOWNSPEOPLE AND LOOKS BACK R AT O.S. SONIC.</p> <p>505-00</p>					
<p><b>SCENE 127</b> - MCS - SONIC LOOKS LFG AT O.S. ROBOTNIK.</p> <p>SONIC I think you have something that belongs to me.</p> <p>SONIC SHOOTS ELECTRICAL BOLTS AT THE O.S. EGG-POD.</p> <p>510-03</p>	1082A	506.0	510.2/	4.2	SONIC TO ROBOTNIK) I think you have something that belongs to me. (referring to Sonic's missing quill and to the power and speed Robotnik is deriving from it) (Sonic shoots electrical bolts at the egg-pod, taking control of it and wobbling it around - he then releases it)
<p><b>SCENE 128</b> - MS - ROBOTNIK SITS IN THE EGG-POD AS THE ELECTRICAL BOLTS HIT IT, CAUSING THE EGG-POD TO ROCK.</p> <p>ROBOTNIK Agh! Whoa! (grunts)</p> <p>512-14</p>					
<p><b>SCENE 129</b> - MLS - HIGH ANGLE - SONIC, FG, SHOOTS ELECTRICAL BOLTS BG AT THE EGG-POD.</p> <p>515-13</p>					
<p><b>SCENE 130</b> - MCS - ROBOTNIK TRIES TO TURN THE EGG-POD OUT OF THE ELECTRICAL BOLTS.</p> <p>ROBOTNIK (alarmed grunt)</p> <p>516-14</p>					
<p><b>SCENE 131</b> - INT. EGG-POD - NIGHT - MCS - CAMERA DOLLIES IN AS THE ELECTRICAL BOLTS SHATTER THE GLASS CASING AROUND THE QUILL.</p> <p>521-05</p>					
					6AB - (414)

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COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 132</b> - EXT. MAIN STREET - NIGHT - MS - CAMERA DOLLIES IN AND TILTS UP ON SONIC. ELECTRICAL BOLTS SHOOT ALL AROUND HIM. SONIC LOOKS LFG AT O.S. ROBOTNIK.</p> <p>SONIC This is <u>my</u> power. (quick breath) (on) And I'm not using it to run away anymore.</p> <p>CAMERA HOLDS IN MCS ON SONIC.</p> <p>SONIC (cont'd) (quick breath) I'm using it to protect (quick breath) my friends.</p> <p style="text-align: right;"><b>538-13</b></p> <p><b>SCENE 133</b> - INT. EGG-POD - NIGHT - CS - ROBOTNIK PULLS THE GOGGLES BACK DOWN OVER HIS EYES.</p> <p style="text-align: right;"><b>545-03</b></p> <p><b>SCENE 134</b> - EXT. MAIN STREET - NIGHT - FS - THE EGG-POD RISES UP INTO THE AIR.</p> <p style="text-align: right;"><b>548-09</b></p> <p><b>SCENE 135</b> - MCS - THE EGG-POD AIMS ITS MISSILES RFG AT O.S. SONIC.</p> <p style="text-align: right;"><b>549-10</b></p> <p><b>SCENE 136</b> - MCS - MORE MISSILES AIM RFG AT O.S. SONIC.</p> <p style="text-align: right;"><b>550-14</b></p> <p><b>SCENE 137</b> - MFS - THE EGG-POD AIMS TARGETING LASERS R AT O.S. SONIC.</p> <p style="text-align: right;"><b>554-06</b></p>	<p>1082</p> <p>1083</p> <p>1084</p> <p>1085</p> <p>1086</p>	<p>526.10</p> <p>(OUT)</p> <p>533.6</p> <p>(OUT)</p> <p>(OUT)</p>	<p>532.14</p> <p></p> <p>538.13/</p> <p></p> <p></p>	<p>6.4</p> <p></p> <p>5.7</p> <p></p> <p></p>	<p>SONIC TO ROBOTNIK) This is <u>my</u> power. And I'm not using it to run away anymore. (This : referring to his strong electrical charge, along with his supersonic speed)</p> <p></p> <p>SONIC TO ROBOTNIK) I'm using it to protect my friends. (Robotnik triggers a multitude of laser targeting beams that lock in on Sonic - Robotnik then fires several missiles, but Sonic runs around at high speed, dodging them all - he then bounces off the various buildings and slams repeatedly against the egg-pod, violently jostling Robotnik - through his constant bouncing, Sonic creates a web of energy around the egg-pod - he then runs away and stops at the end of the street as the web dissipates)</p>
6AB - (415)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 138</b> - MFS - CAMERA DOLLIES IN AND TILTS UP AS THE TARGETING LASERS TARGET SONIC. <b>559-09</b>		
<b>SCENE 139</b> - MCS - CAMERA DOLLIES SLIGHTLY ON SONIC, WHO STARES FG AT THE O.S. EGG-POD. <b>563-02</b>		
<b>SCENE 140</b> - MLS - SONIC, STANDING IN FRONT OF THE EGG-POD, STARTS TO KNEEL DOWN. <b>566-06</b>		
<b>SCENE 141</b> - MCS - SONIC (FACE OFF) KNEELS DOWN. <b>568-09</b>		
<b>SCENE 142</b> - MS - TOM, MADDIE AND THE TOWNSPEOPLE LOOK LFG AT O.S. SONIC. <b>570-00</b>		
<b>SCENE 143</b> - MS - LOW ANGLE - THE TARGETING LASERS AIM DOWN AT O.S. SONIC. <b>573-04</b>		
<b>SCENE 144</b> - INT. EGG-POD - NIGHT - MCS - CAMERA DOLLIES IN ON THE TARGETING SCREEN, WHICH SHOWS AN IMAGE OF SONIC. <b>575=12</b>		
<b>SCENE 145</b> - EXT. MAIN STREET - NIGHT - CS - SONIC LOOKS UP FG AT THE O.S. EGG-POD. <b>579-04</b>		
<b>SCENE 146</b> - INT. EGG-POD - NIGHT - CS - ROBOTNIK GLARES FG AT O.S. SONIC. <b>580-15</b>		
		6AB - (416)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 147</b> - MCS - ROBOTNIK (FACE OFF) PUSHES A BUTTON ON THE CONTROL PANEL. 581-09</p> <p><b>SCENE 148</b> - EXT. MAIN STREET - NIGHT - MS - ROBOTNIK FIRES THE MISSILES. 582-06</p> <p><b>SCENE 149</b> - FS - CAMERA DOLLIES BACK AS THE EGG-POD FIRES ITS MISSILES FG AT O.S. SONIC. 585-00</p> <p><b>SCENE 150</b> - MS - SONIC RUNS L TOWARD THE O.S. EGG-POD.</p> <p>SONIC (grunts)</p> <p>SONIC EXITS. 586-08</p> <p><b>SCENE 151</b> - MLS - SONIC RUNS FG DOWN THE STREET, CAMERA DOLLYING BACK. HE SLIDES FROM SIDE TO SIDE, AVOIDING SEVERAL MISSILES. THE MISSILES EXPLODE BG ON THE STREET. 589-04</p> <p><b>SCENE 152</b> - MFS - SONIC RUNS L AND LEAPS INTO THE AIR, CAMERA PANNING WITH HIM. MISSILES EXPLODE AROUND HIM.</p> <p>SONIC (leaping grunt - continues under following scene) 590-04</p>		
6AB - (417)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 153</b> - MFS - SONIC LEAPS ONTO A WALL AND SLIDES L, CAMERA PANNING WITH HIM. HE THEN LEAPS OFF THE WALL.</p> <p>SONIC (grunts leaping off wall)</p> <p>592-09</p> <p><b>SCENE 154</b> - FS - SONIC BOUNCES OFF THE SIDE OF THE EGG-POD.</p> <p>594-02</p> <p><b>SCENE 155</b> - MFS - SONIC BOUNCES OFF A WALL ON THE SIDE OF A BUILDING.</p> <p>595-09</p> <p><b>SCENE 156</b> - MFS - SONIC BOUNCES OFF THE EGG-POD AGAIN.</p> <p>596-12</p> <p><b>SCENE 157</b> - MFS - SONIC SPINS AROUND A LAMPOST AND BOOMERANGS BACK TOWARD THE O.S. EGG-POD.</p> <p>597-15</p> <p><b>SCENE 158</b> - MFS - SONIC BOUNCES OFF THE SIDE OF THE EGG-POD. ROBOTNIK IS KNOCKED AROUND INSIDE THE EGG-POD.</p> <p>ROBOTNIK (pained grunts) Ooh!</p> <p>598-12</p>		
6AB - (418)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 159</b> - FS - SONIC SLIDES R DOWN THE STREET, CAMERA PANNING SLIGHTLY WITH HIM. HE THEN TURNS BACK L TOWARD THE O.S. EGG-POD.</p> <p>600-10</p>		
<p><b>SCENE 160</b> - FS - SONIC BOUNCES OFF THE EGG-POD AGAIN. ROBOTNIK IS KNOCKED AROUND INSIDE THE COCKPIT.</p> <p>ROBOTNIK (grunts) Whoa!</p> <p>601-06</p>		
<p><b>SCENE 161</b> - MS - SONIC LANDS ON THE GROUND, THEN SUPERSPEEDS BACK R TOWARD THE O.S. EGG-POD.</p> <p>602-05</p>		
<p><b>SCENE 162</b> - FS - SONIC BOUNCES OFF THE EGG-POD. ROBOTNIK DESPERATELY TRIES TO CONTROL THE CRAFT.</p> <p>ROBOTNIK (grunts)</p> <p>603-03</p>		
<p><b>SCENE 163</b> - MCS - ROBOTNIK IS KNOCKED AROUND INSIDE THE DAMAGED EGG-POD.</p> <p>ROBOTNIK (grunts)</p> <p>604-08</p>		
<p><b>SCENE 164</b> - FS - THE EGG-POD IS KNOCKED AROUND IN THE AIR.</p> <p>605-15</p>		
		6AB - (419)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 165</b> - MS - SONIC BOUNCES OFF A WALL AND BACK L AT THE O.S. EGG-POD.</p> <p>606-11</p>		
<p><b>SCENE 166</b> - MS - SONIC'S POV - CAMERA DOLLIES IN ON THE EGG-POD.</p> <p>SONIC (off) Hyuh!</p> <p>607-12</p>		
<p><b>SCENE 167</b> - MFS - SONIC BOUNCES OFF THE SIDE OF THE EGG-POD AT SUPERSPEED.</p> <p>ROBOTNIK (grunts - continues under following scene)</p> <p>608-04</p>		
<p><b>SCENE 168</b> - FS - HIGH ANGLE - SONIC BOUNCES OFF THE EGG-POD MULTIPLE TIMES AT SUPERSPEED, CAUSING MORE AND MORE DAMAGE.</p> <p>611-01</p>		
<p><b>SCENE 169</b> - MLS - HIGH ANGLE - SONIC REPEATEDLY BOUNCES OFF THE EGG-POD.</p> <p>615-02</p>		
<p><b>SCENE 170</b> - FS - THE EGG-POD WOBBLER IN THE AIR AS SONIC BOUNCES OFF IT AGAIN.</p> <p>617-02</p>		
<p><b>SCENE 171</b> - FS - SONIC SLIDES RFG DOWN THE STREET AND AWAY FROM THE EGG-POD, CAMERA DOLLYING BACK. CAMERA HOLDS AS SONIC STOPS.</p> <p>622-03</p>		
		6AB - (420)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 172</b> - MS - ROBOTNIK LOOKS AROUND FURIOUSLY.</p> <p>ROBOTNIK (grunts and inhales) Oh! (quick breath) Uh...</p> <p style="text-align: right;"><b>624-09</b></p>					
<p><b>SCENE 173</b> - INT. EGG-POD - NIGHT - MCS - ROBOTNIK LOOKS ANGRILY RFG AT O.S. SONIC.</p> <p>ROBOTNIK ...-oh, (inhales) <u>now</u> you've done it!</p> <p style="text-align: right;"><b>627-14</b></p>	1087	625.0	627.13/	2.13	ROBOTNIK TO SONIC) Now you've done it! (Now you've done it : angry colloquial expression meaning that someone has now acted so irresponsibly that there will be strong repercussions - i.e., 'now you've made me very angry' - implying that Robotnik is going to wreak terrible violence on Sonic)
<p><b>SCENE 174</b> - EXT. MAIN STREET - NIGHT - MCS - CAMERA DOLLIES IN ON SONIC, WHO LOOKS LFG AT O.S. ROBOTNIK.</p> <p>SONIC Guess what, Eggman?</p> <p style="text-align: right;"><b>629-15</b></p>	1088	/628.1	634.3	6.2	SONIC TO ROBOTNIK) Guess what, Eggman? I'm not leaving Earth. <u>You</u> are. (Eggman : see Title #1024)
<p><b>SCENE 175</b> - INT. EGG-POD - NIGHT - MCS - ROBOTNIK LOOKS ANGRILY RFG AT O.S. SONIC.</p> <p>SONIC (off) I'm not leavin' Earth.</p> <p style="text-align: right;"><b>631-14</b></p>					
<p><b>SCENE 176</b> - EXT. MAIN STREET - NIGHT - MCS - SONIC LOOKS LFG AT O.S. ROBOTNIK.</p> <p>SONIC <u>You</u> are. (turning to Tom) Donut Lord?</p> <p style="text-align: right;"><b>635-15</b></p>	1089	634.11	637.3	2.8	SONIC TO TOM) Donut Lord? (Donut Lord : see Title #88) (Tom throws a ring behind the egg-pod and it expands into a portal - Robotnik inputs an "Overdrive" command, and a jet fires up and propels the egg-pod toward Sonic at high speed - Sonic simultaneously charges at the pod, rolling himself into a ball and hurling himself at the nose - upon impact, the entire pod breaks apart and becomes enveloped by Sonic's energy field - Robotnik and the shattered pod are sucked back through the portal, which closes up behind them - Sonic then sucks back all his energy and returns to normal - Tom runs over to Sonic as the crowd of onlookers applauds and approaches)
6AB - (421)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 177</b> - MCS - TOM NODS R AT O.S. SONIC. CAMERA TILTS DOWN, OFF TOM'S FACE, AS HE TAKES THE RING POUCH OUT OF HIS POCKET.</p> <p>641-04</p>		
<p><b>SCENE 178</b> - FS - TOM RUNS LFG DOWN THE SIDEWALK. HE THEN RUNS RFG ONTO THE STREET.</p> <p>646-09</p>		
<p><b>SCENE 179</b> - MS - TOM TAKES A RING OUT OF THE POUCH, THEN STOPS ON THE STREET. SCENE CHANGES TO SLOW MOTION AS TOM THROWS A RING LFG AT THE O.S. EGG-POD.</p> <p>652-14</p>		
<p><b>SCENE 180</b> - FS - TOM THROWS THE RING IN FRONT OF THE EGG-POD. A PORTAL OPENS.</p> <p>655-12</p>		
<p><b>SCENE 181</b> - CS - SONIC LOOKS L AT O.S. ROBOTNIK.</p> <p>657-04</p>		
<p><b>SCENE 182</b> - MCS - ROBOTNIK LOOKS ANGRILY R AT O.S. SONIC.</p> <p>ROBOTNIK (angry snarl)</p> <p>HE PULLS ON THE STICK.</p> <p>658-06</p>		
<p><b>SCENE 183</b> - MS - THE JET ENGINE FIRES AT THE BACK OF THE EGG-POD.</p> <p>660-05</p>		
<p><b>SCENE 184</b> - MFS - SONIC SPEEDS LFG OUT OF FRAME TOWARD THE O.S. EGG-POD.</p> <p>660-15</p>		
		6AB - (422)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 185</b> - MFS - THE EGG-POD SPEEDS R OUT OF FRAME TOWARD O.S. SONIC. <b>662-06</b>		
<b>SCENE 186</b> - FS - SONIC SPEEDS L TOWARD THE O.S. EGG-POD, CAMERA PANNING WITH HIM. <b>663-12</b>		
<b>SCENE 187</b> - MLS - HIGH ANGLE - THE EGG-POD, L, AND SONIC, R, SPEED TOWARD ONE ANOTHER. <b>665-15</b>		
<b>SCENE 188</b> - MFS - SLOW MOTION - SONIC, NOW CURLED UP IN AN ENERGY BALL, FLIES L, CAMERA PANNING WITH HIM TO REVEAL THE EGG-POD. SONIC HITS THE EGG-POD, SENDING A HUGE SURGE OF ENERGY THROUGH THE CRAFT. CAMERA MOVES IN, OFF SONIC, TO REVEAL ROBOTNIK, SCREAMING IN HORROR. THE COCKPIT GLASS COMPLETELY SHATTERS. <b>679-07</b>		
<b>SCENE 189</b> - FS - SLOW MOTION - THE EGG-POD IS KNOCKED BACK L TOWARD THE PORTAL. <b>682-03</b>		
<b>SCENE 190</b> - MFS - SLOW MOTION - CAMERA DOLLIES R AS THE EGG-POD IS KNOCKED L TOWARD THE PORTAL. <b>685-01</b>		
<b>SCENE 191</b> - FS - SLOW MOTION - THE EGG-POD IS KNOCKED L TOWARD THE PORTAL. SCENE CHANGES TO REGULAR MOTION.  ROBOTNIK (face obscured) (screams - continues and recedes under following scene) <b>686-09</b>		
		6AB - (423)



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 192</b> - FS - ROBOTNIK SCREAMS WITH HORROR AS THE EGG-POD IS PULLED BG THROUGH THE PORTAL INTO THE MUSHROOM PLANET. CAMERA DOLLIES BACK AS THE PORTAL CLOSES.</p> <p>691-06</p>		
<p><b>SCENE 193</b> - MLS - HIGH ANGLE - CAMERA SPINS R AS ELECTRICAL BOLTS FLARE AROUND SONIC.</p> <p>693-04</p>		
<p><b>SCENE 194</b> - MLS - HIGH ANGLE - CAMERA CRANES UP AS THE ELECTRICAL BOLTS BEGIN TO STOP FLARING AROUND SONIC.</p> <p>698-06</p>		
<p><b>SCENE 195</b> - FS - SONIC STANDS UP AS THE ELECTRICAL BOLTS STOP.</p> <p>CROWD (off) (cheer and applaud - continues under following scenes)</p> <p>704-08</p>		
<p><b>SCENE 196</b> - FS - TOM RUNS R TOWARD O.S. SONIC, CAMERA PANNING WITH HIM. THE TOWNSPEOPLE WALK FG FROM THE SIDE OF THE STREET, APPLAUDING AND CHEERING.</p> <p>707-11</p>		
<p><b>SCENE 197</b> - FS - TOM SLOWS DOWN AND WALKS R, CAMERA PANNING WITH HIM TO REVEAL SONIC, RFG. THE TOWNSPEOPLE, BG, WALK FG.</p> <p>TOM I told ya you got this.</p> <p>711-08</p>	1090	710.4 713.12/ 3.8 (over scene end) TOM TO SONIC, THEN SONIC TO TOM) -I told you you got this. -Hey, <u>we</u> got this. (you got this : i.e., 'you could take care of this' - 'you could solve this problem') (we : you and I) (Tom raises his palm for a high-five - thrilled at the prospect, Sonic runs around in a circle then leaps up and slaps Tom's hand)
		6AB - (424)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 198</b> - MCS - SONIC SMILES LFG AT O.S. TOM.</p> <p>SONIC Hey, <u>we</u> got this.</p> <p>713-12</p>		
<p><b>SCENE 199</b> - MS - PAST SONIC, RFG, TO TOM, WHO STOPS AND HOLDS UP HIS HAND. THE TOWNSPEOPLE STOP IN BG.</p> <p>715-11</p>		
<p><b>SCENE 200</b> - MS - HIGH ANGLE - PAST TOM, LFG, TO SONIC, WHO REACTS EXCITEDLY.</p> <p>SONIC (gasps excitedly)</p> <p>719-07</p>		
<p><b>SCENE 201</b> - FS - TOM STANDS L WITH HIS HAND RAISED AS SONIC, R, SUPERSPEEDS AROUND IN CIRCLES IN FRONT OF HIM.</p> <p>SONIC (laughs)</p> <p>721-07</p>		
<p><b>SCENE 202</b> - MCS - SLOW MOTION - HIGH ANGLE - SONIC LEAPS INTO THE AIR AND SWINGS HIS HAND TOWARD TOM'S HAND, CAMERA TILTING UP.</p> <p>724-07</p>		
<p><b>SCENE 203</b> - MCS - SLOW MOTION - SONIC'S HAND SLAPS HANDS WITH TOM'S HAND.</p> <p>726-14</p>		
		6AB - (425)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 204</b> - MCS - SONIC DROPS TO THE GROUND, THEN LOOKS AT HIS HAND AND SMILES. HE LOOKS LFG AT O.S. TOM. <p style="text-align: right;"><b>731-12</b></p>					
<b>SCENE 205</b> - MS - PAST SONIC, FG, TO TOM, WHO HOLDS OUT THE POUCH TOWARD HIM. MADDIE STANDS R AND THE OTHER TOWNSPEOPLE STAND BG.  TOM I think these belong to you. <p style="text-align: right;"><b>734-07</b></p>	1091	732.15 (over scene end)	736.2/ (over scene end)	3.3	TOM TO SONIC, THEN SONIC TO TOM) -I think these belong to you. -Thank you very much. (these : these rings) (Tom holds out the ring pouch, but when Sonic reaches for it, Tom pulls it back and wags an admonishing finger)
<b>SCENE 206</b> - MS - HIGH ANGLE - PAST TOM, LFG, TO SONIC, WHO REACHES OUT TO TAKE THE POUCH.  SONIC Thank you very much.  TOM PULLS THE POUCH AWAY FROM HIM. <p style="text-align: right;"><b>736-02</b></p>					
<b>SCENE 207</b> - MCS - TOM POINTS RFG AT O.S. SONIC.  TOM No more pushing people off of buildings. <p style="text-align: right;"><b>740-14</b></p>	1092	738.2	740.13/	2.11	TOM TO SONIC) No more pushing people off of buildings.
<b>SCENE 208</b> - MS - HIGH ANGLE - PAST TOM, LFG TO SONIC, WHO GESTURES AT HIM.  SONIC You know I can't promise that. <p style="text-align: right;"><b>743-04</b></p>	1093	/741.1	743.4/	2.3	SONIC TO TOM) You know I can't promise that. (Tom tosses the pouch to Sonic)
6AB - (426)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 209</b> - FS - TOM, L, HANDS THE POUCH TO SONIC, R. <p style="text-align: right;"><b>747-05</b></p>					
<b>SCENE 210</b> - MCS - TOM LOOKS RFG AT O.S. SONIC.  TOM You did pretty good, space hog. <p style="text-align: right;"><b>750-11</b></p>	1094	748.15 (over scene end)	753.2/	4.3	TOM TO SONIC, THEN SONIC TO TOM) -You did pretty good, space hog. -Thanks, Donut Lord. (space hog : short for, 'space hedgehog' [see Title #906] - here used affectionately as a nickname)
<b>SCENE 211</b> - MS - HIGH ANGLE - PAST TOM, LFG, TO SONIC, WHO LOOKS AT HIM.  SONIC Thanks, Donut Lord. <p style="text-align: right;"><b>753-02</b></p>					
<b>SCENE 212</b> - MCS - TOM STANDS L AS MADDIE STEPS R AND GESTURES AT HIM, CAMERA DOLLYING R.  MADDIE (face obscured) You're gonna (on) have to explain this..."Donut Lord" thing. <p style="text-align: right;"><b>757-15</b></p>	1095	753.8	757.12/	4.4	MADDIE TO TOM & SONIC) You're gonna have to explain this "Donut Lord" thing.
<b>SCENE 213</b> - MCS - MADDIE STOPS R AS TOM, L, SHAKES HIS HEAD.  TOM Nope, sorry, that's for me and the little guy.  MADDIE (overlapping) (chuckles)  TOM LOOKS LFG AT O.S. SONIC.  TOM (overlapping) Right? <p style="text-align: right;"><b>761-03</b></p>	1096	/758.0	761.3/	3.3	TOM TO MADDIE, THEN TO SONIC) Nope, sorry, that's for me and the little guy. Right? (Sonic nods)
					6AB - (427)

"SONIC THE HEDGEHOG" R/6AB P/40

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 214</b> - MS - PAST MADDIE (FACE OFF), LFG, TO SONIC, WHO NODS RFG AT TOM (FACE OFF).</p> <p>MADDIE (face off) (amused breaths - continues under following scene and dialogue)</p> <p>TOM (face off) (overlapping) We got our...</p> <p style="text-align: right;"><b>762-13</b></p>	1097	761.15 (over scene end)	765.7	3.8	<p>TOM TO MADDIE) We got our thing, you got your thing with your sister. (that's : i.e., 'that explanation is solely for') (thing : implying friendship and any private conversations or secrets that go along with that - referring to Maddie's reference to 'Donut Lord thing' in Title #1096)</p>
<p><b>SCENE 215</b> - MCS - TOM, L, GESTURES R AT MADDIE.</p> <p>TOM ...thing, you got your thing with your...sister.</p> <p>MADDIE (overlapping) (suddenly remembering) Oh, my God...</p> <p style="text-align: right;"><b>766-06</b></p>	1098	765.11 (over scene end)	767.7/	1.12	<p>MADDIE TO TOM) (remembering) Oh, my God, my sister. (in a brief scene at Rachel's house, we see Rachel still tied to the chair as Jojo runs circles through all the rooms like Sonic)</p>
<p><b>SCENE 216</b> - MCS - PAST TOM, LFG, TO MADDIE, WHO TURNS TOWARD HIM.</p> <p>MADDIE ...my sister.</p> <p style="text-align: right;"><b>767-07</b></p>					
<p><b>SCENE 217</b> - INT. RACHEL'S TOWNHOUSE/ LIVING ROOM - SAN FRANCISCO - NIGHT - MCS - RACHEL SITS IN THE LIVING ROOM, STILL TIED TO THE CHAIR, WITH A GRUMPY EXPRESSION ON HER FACE.</p> <p>JOJO (off) Gotta go fast. Gotta...</p> <p style="text-align: right;"><b>769-06</b></p>	1099	768.1 (over scene end)	774.5	6.4	<p>JOJO TO HERSELF) Gotta go fast. Gotta go fast. Gotta go fast. (Gotta go fast : see Title #900)</p>
6AB - (428)					

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COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 218</b> - MFS - RACHEL, SITTING BG, AND OZZY, SITTING L ON THE FLOOR, WATCH AS JOJO RUNS RBG AROUND THE ROOM AND INTO THE HALL.  JOJO ...go fast. (face obscured) Gotta go fast. Gotta go fast. Gotta go fast.  <b>774-10</b>					
<b>SCENE 219</b> - MCS - RACHEL LOOKS UP.  RACHEL Jojo, put on my Fitbit...  JOJO (off) (overlapping) Gotta go fast.  JOJO ENTERS BG FROM THE DINING ROOM.  RACHEL (cont'd) ...so I can at least get some steps.  JOJO (off) (overlapping) Gotta go fast. (on) Gotta go (off) fast.  JOJO RUNS L OUT OF FRAME.  <b>781-05</b>	1100	/774.12	777.8	2.12	RACHEL TO JOJO) Jojo, put on my Fitbit... (Fitbit : brand name of a wireless computer resembling a wristwatch that functions as an activity tracker, measuring data such as the number of steps walked or climbed, heart rate, quality of sleep, and other personal metrics involved in fitness)
	1101	778.7	781.3/	2.12	RACHEL TO JOJO) ...so I can at least get some steps. (get some steps : i.e., 'have some steps counted on the Fitbit') (wearily meaning that Jojo should wear Rachel's Fitbit while she is running so that her steps will be counted as if they were Rachel's)
<b>SCENE 220</b> - EXT. MAIN STREET - GREEN HILLS - NIGHT - MCS - PAST TOM, LFG, TO MADDIE, WHO LOOKS AT HIM.  MADDIE Yeah, we can never go back there.  <b>783-07</b>	1102	/781.7 (over scene end)	784.7	3.0	MADDIE TO TOM) We can never go back there. (back there : i.e., 'back to my sister's house')
6AB - (429)					

"SONIC THE HEDGEHOG" R/6AB P/42

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 221</b> - MCS - PAST MADDIE, RFG, TO TOM, WHO LOOKS THOUGHTFULLY AT HER.  TOM I mean, are we?  <b>787-00</b>	1103	785.10 (over scene end)	787.10	2.0	TOM TO MADDIE) I mean, are we? (are we : i.e., 'are we going back to San Francisco' - specifically referring to his taking the job with the San Francisco Police Department)
<b>SCENE 222</b> - MCS - PAST TOM, LFG, TO MADDIE, WHO LOOKS AT HIM.  <b>789-10</b>					
<b>SCENE 223</b> - MCS - PAST MADDIE, RFG, TO TOM, WHO LOOKS AT HER.  TOM 'Cause it kinda feels like we're home right now.  <b>793-09</b>	1104	790.14 (over scene end)	794.6	3.8	TOM TO MADDIE) 'Cause it kind of feels like we're home right now. ( 'Cause : Because) (implying that he would like to remain in Green Hills)
<b>SCENE 224</b> - MCS - PAST TOM, LFG, TO MADDIE, WHO SMILES AT HIM, CAMERA DOLLYING IN.  MADDIE Really?  <b>797-03</b>	1105	795.12	797.3/	1.7	MADDIE TO TOM) Really? (Tom nods)
<b>SCENE 225</b> - MCS - PAST MADDIE, RFG, TO TOM, WHO NODS AT HER, CAMERA DOLLYING IN.  TOM (inhales) I kinda feel like I checked the "Save a Life" box off...  TOM LOOKS L AT O.S. MADDIE.  <b>804-06</b>	1106	799.12 (over scene end)	806.14/	7.2	TOM TO MADDIE) I kind of feel like I checked the "Save a Life" box off my bucket list. (bucket list : see Title #643) (referring to his having saved Sonic's life and to his earlier stated desire to do more important things as a police officer [like saving lives] than he could do in Green Hills)
6AB - (430)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 226</b> - MS - PAST MADDIE (FACE OFF), LFG, TO SONIC, WHO LOOKS RFG AT TOM (FACE OFF).</p> <p>TOM (face off) ...my bucket list.</p> <p>807-00</p>						
<p><b>SCENE 227</b> - MCS - TOM TURNS AND LOOKS RFG AT MADDIE. HE STEPS TOWARD MADDIE AND TAKES HER HAND.</p> <p>TOM (inhales, taking Maddie's hand) Now all I wanna do...is spend my life with the people I care about. I wanna check <u>that</u> box.</p> <p>819-15</p>	1107	810.1	816.2	6.1	TOM TO MADDIE) Now all I want to do is spend my life with the people I care about.	
<p><b>SCENE 228</b> - MCS - PAST TOM, LFG, TO MADDIE, WHO NODS AT HIM.</p> <p>MADDIE (whispering) Okay, I like that.</p> <p>824-08</p>	1108	817.11	819.15/	2.4	TOM TO MADDIE) I want to check <u>that</u> box.	
<p><b>SCENE 229</b> - FS - PAST SONIC, RFG, TO TOM AND MADDIE, WHO EMBRACE. WADE AND THE TOWNSPEOPLE STAND BG.</p> <p>WADE (to crowd) All right, everybody...nothin' to see here. Let's disperse.</p> <p>ONLOOKERS (low and indistinct chatter - continues under following scenes and dialogue)</p> <p>831-00</p>	1109	821.12	824.6/	2.10	MADDIE TO TOM) Okay, I like that. (Maddie hugs Tom, then Wade turns back to the small crowd of onlookers)	
	1110	825.7	830.13/	5.6	WADE TO CROWD) All right, everybody, nothing to see here. Let's disperse.	
6AB - (431)						



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 230</b> - MS - WADE STANDS R AS THE TOWNSPEOPLE, BG, START TO WALK AWAY. CRAZY CARL WALKS R WITH THE CHAINSAW, CAMERA PANNING WITH HIM.</p> <p>WADE (face off) Just another ordinary (on) day in Green Hills.</p> <p>WADE GESTURES AT CRAZY CARL.</p> <p>WADE (cont'd) Carl, I'll take that...chainsaw.</p> <p style="text-align: right;"><b>836-04</b></p>	1111.	/831.1	836.4/	5.3	<p>WADE TO CROWD, THEN TO CRAZY CARL) Just another ordinary day in Green Hills. Carl, I'll take that chainsaw. (he takes Carl's chainsaw)</p>
<p><b>SCENE 231</b> - MS - TOM, L, AND MADDIE, R, PUT THEIR ARMS AROUND ONE ANOTHER AND WALK FG DOWN THE STREET, CAMERA DOLLYING BACK WITH THEM. SONIC, BG, HURRIES AFTER THEM.</p> <p>WADE (off) (to crowd again) Come on, let's go! You act like you've never seen a...</p> <p>CAMERA CONTINUES TO DOLLY BACK TO REVEAL WADE, WHO STANDS L AND LOOKS AROUND AT THE TOWNSPEOPLE.</p> <p>WADE (cont'd) ...fight between an intergalactic (face obscured) space rodent and (on) a robot with a doctorate!</p> <p>TOM AND MADDIE WALK LFG OUT OF FRAME, THEN SONIC FOLLOWS THEM. SCENE FADES TO BLACK.</p> <p style="text-align: right;"><b>854-02</b></p>	1112.	837.6	843.0	5.10	<p>WADE TO CROWD) Come on, let's go! You act like you've never seen a fight between... (Come on : i.e., 'Hurry')</p>
	1113.	843.4	850.2	6.14	<p>WADE TO CROWD) ...an intergalactic space rodent and a robot with a doctorate. (robot with a doctorate : note humor of Wade referring to Robotnik as if he were literally a robot - a 'doctorate' is a Doctor of Philosophy graduate degree [see 'PhD' in Title #240]) (note humor of Wade obviously describing such a battle as an ordinary occurrence)</p>
6AB - (432)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 232</b> - EXT. GREEN HILLS STREETS - DAY - MLS - HIGH ANGLE - CAMERA TILTS UP AS PEDESTRIANS WALK UP AND DOWN THE SIDEWALKS IN DOWNTOWN GREEN HILLS. CARS AND TRUCKS ARE MOVING UP AND DOWN THE STREETS.</p> <p>PEDESTRIANS (low and indistinct chatter)</p> <p style="text-align: right;"><b>861-05</b></p>					
<p><b>SCENE 233</b> - INT. TOM &amp; MADDIE'S HOUSE/ DINING ROOM - DAY - MS - MADDIE, FG, PREPARES A PAINTBRUSH AS TOM, BG, SOAKS HIS PAINT ROLLER IN PAINT.</p> <p>TOM You got enough there?</p> <p>MADDIE Yes. Yes, mister...</p> <p>TOM (overlapping) You need any more?</p> <p>TOM PLAYFULLY SWINGS HIS ROLLER AT MADDIE, FORCING HER TO LEAN AWAY FROM IT.</p> <p>MADDIE ...manager. You, get that...</p> <p>TOM (overlapping) No?</p> <p>MADDIE ...away. (chuckles)</p> <p>MADDIE WALKS R OUT OF FRAME WITH A PAINTBRUSH, THEN TOM TURNS BG WITH THE ROLLER. HE STARTS TO APPLY PAINT TO THE WALL.</p> <p style="text-align: right;"><b>876-00</b></p>	<p>1114</p> <p>1115</p> <p>1116</p> <p>1117</p>	<p>863.0</p> <p>865.12</p> <p>869.0</p> <p>(OUT)</p>	<p>865.4</p> <p>868.12</p> <p>871.9</p>	<p>2.4</p> <p>3.0</p> <p>2.9</p>	<p>TOM TO MADDIE) You got enough there? (i.e., 'Do you have enough paint in your can?') (it is the next day, and Green Hills is back to normal - Tom and Maddie are back at their old house, repainting the interior)</p> <p>MADDIE TO TOM, THEN TOM TO MADDIE) -Yes, Mr. Manager. -Need any more? (Mr. Manager : jokingly implying that Tom is acting like a job manager or supervisor) (more : more paint) (Tom playfully holds his paint-soaked roller out at Maddie, forcing her to lean back to avoid it)</p> <p>MADDIE TO TOM) (chuckling) You get that away. (that : paint roller) (Maddie picks up her paint can and brush and heads over to another wall - moments later, they hear a knock at the door - they go to answer it and find Commander Walters on their doorstep)</p>
					6AB - (433)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 234</b> - FS - TOM, BG, APPLIES PAINT WITH THE ROLLER AS MADDIE, R, PAINTS TRIM ON A DOOR. A KNOCK IS HEARD ON THE FRONT DOOR. TOM AND MADDIE LOOK L AT THE O.S. DOOR, THEN LOOK AT ONE ANOTHER.</p> <p>881-08</p>						
<p><b>SCENE 235</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MCS - COMMANDER WALTERS STANDS LFG IN FRONT OF THE FRONT DOOR. THE DOOR OPENS TO REVEAL MADDIE, L, AND TOM, WHO LOOK AT HIM.</p> <p>886-05</p>						
<p><b>SCENE 236</b> - INT. TOM &amp; MADDIE'S HOUSE/ FOYER - DAY - MS - PAST TOM, LFG IN MCS, AND MADDIE, RFG IN MCS, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO LOOKS AT THEM. SOME SOLDIERS STAND BESIDE A SPORT UTILITY VEHICLE, WHICH IS BG IN THE DRIVEWAY.</p>						
<p>COMMANDER WALTERS Mister and Mrs. Wachowski?</p> <p>889-06</p>	1118	887.2	889.6/	2.4	WALTERS TO TOM & MADDIE) Mr. and Mrs. Wachowski?	
<p><b>SCENE 237</b> - MCS - MADDIE, L, AND TOM, R, GLANCE AT ONE ANOTHER, THEN LOOK LFG AT O.S. COMMANDER WALTERS.</p>						
<p>TOM Yes?</p> <p>891-14</p>	1119	890.14	891.14/	1.0	TOM TO WALTERS) Yes? (Walters takes an envelope out of his pocket and holds it out to Tom)	
<p><b>SCENE 238</b> - MCS - PAST MADDIE (OUT OF FOCUS), RFG, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO REACHES INTO HIS POCKET.</p> <p>893-14</p>						
6AB - (434)						



**"SONIC THE HEDGEHOG" R/6AB P/48**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 243</b> - MCS - MADDIE, L, AND TOM, R, LOOK DOWN AT THE ENVELOPE.</p> <p>TOM Wonder what it is.</p> <p>MADDIE (exhales) Money to fix the house?</p> <p>TOM LOOKS UP LFG AT O.S. COMMANDER WALTERS.</p> <p>TOM Letter from the President?</p> <p>915-12</p> <p><b>SCENE 244</b> - MCS - PAST TOM, RFG, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO LOOKS AT HIM AND RFG AT O.S. MADDIE.</p> <p>MADDIE (off) (chuckles)</p> <p>COMMANDER WALTERS (overlapping) You'll see.</p> <p>917-13</p> <p><b>SCENE 245</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MCS - PAST COMMANDER WALTERS, LFG, AND THROUGH THE DOORWAY TO MADDIE, L, AND TOM, WHO SMILE AT ONE ANOTHER.</p> <p>TOM (grinning) Okay.</p> <p>TOM OPENS THE ENVELOPE AND TAKES OUT A GIFT CARD.</p> <p>921-07</p>	<p>1123</p> <p>1124</p>	<p>/910.5</p> <p>914.6</p> <p>917.12/ (over scene end)</p>	<p>914.1</p> <p>3.12</p> <p>3.6</p>	<p>TOM TO MADDIE, THEN MADDIE TO TOM) -Wonder what it is. -Money to fix the house?</p> <p>TOM TO WALTERS, THEN WALTERS TO TOM) -Letter from the President? -You'll see. (Tom takes a card out of the envelope and opens it to reveal that it is a modest gift card)</p>	
6AB - (436)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 246</b> - INT. TOM &amp; MADDIE'S HOUSE/ FOYER - DAY - MCS - TOM (FACE OFF) OPENS THE GIFT CARD. THE GIFT CARD CONTENTS READ:</p> <p>Simply present this pre-paid card as payment for your Olive Garden meal.</p> <p>To THE WACHOWSKIS From UNCLE SAM Amount \$50</p> <p><i>Olive Garden</i> ITALIAN KITCHEN</p> <p><b>924-10</b></p>	1125	<p>/921.10 924.10/ 3.0 <b>NARRATIVE TITLE)</b> (of gift card) To the Wachowskis, From Uncle Sam \$50 OLIVE GARDEN</p> <p>(Uncle Sam : popular symbol for the United States, usually associated with a cartoon figure having long white hair and chin whiskers and dressed in a swallow-tailed coat, vest, tall hat, and striped trousers - here used to imply 'U.S. government') (OLIVE GARDEN : see Title #329)</p>
<p><b>SCENE 247</b> - MCS - MADDIE, L, AND TOM, R, LOOK DOWN AT THE GIFT CARD, THEN TOM GLANCES LFG AT O.S. COMMANDER WALTERS.</p> <p>MADDIE (disappointed) Olive Garden.</p> <p><b>925-15</b></p>	1126	<p>925.0 927.14/ 2.14 MADDIE TO TOM, THEN (over scene end) TOM TO MADDIE) (both disappointed) -Olive Garden. -Yeah.</p>
<p><b>SCENE 248</b> - MCS - PAST TOM (OUT OF FOCUS), RFG, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO LOOKS AT HIM.</p> <p>TOM (face obscured) Mm, yeah. (awkward chuckle - continues under following scene)</p> <p><b>927-14</b></p>		
6AB - (437)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 249</b> - MCS - MADDIE, L, STARES LFG AT O.S. COMMANDER WALTERS AS TOM, R, GESTURES HESITANTLY AT HIM.</p> <p>TOM (quick breath) The way you said "You'll see," uh...made me think it was something better than the things that we said.</p> <p>MADDIE (overlapping) (smiling politely) Mm.</p> <p style="text-align: right;"><b>934-09</b></p>	1127	928.8	934.6/	5.14	<p>TOM TO WALTERS) The way you said "You'll see" made me think it was something better than the things that we said. (the things that we said : i.e., 'the guesses my wife and I made')</p>
<p><b>SCENE 250</b> - MCS - PAST TOM (OUT OF FOCUS), RFG, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO LOOKS AT HIM.</p> <p>COMMANDER WALTERS Have you tried their Never Ending Pasta Bowl? (quietly) It never ends!</p> <p>MADDIE (off) (chuckle and breath - continues under following scene and dialogue)</p> <p style="text-align: right;"><b>941-02</b></p>	1128	/934.10	938.4	3.10	<p>WALTERS TO TOM &amp; MADDIE) Have you tried their Never Ending Pasta Bowl? (Never Ending Pasta Bowl : trademarked name of an item on the Olive Garden menu, which guarantees unlimited helpings of pasta)</p>
<p><b>SCENE 251</b> - MCS - TOM, R, LOOKS DOWN AS MADDIE, L, NODS LFG AT O.S. COMMANDER WALTERS.</p> <p>TOM (politely) That sounds...fancy.</p> <p>MADDIE (overlapping) Mm-hm. Mm-hm. (quick breath) Well, thank you. We appreciate the gesture.</p> <p>TOM (overlapping) Yeah.</p> <p style="text-align: right;"><b>948-01</b></p>	1129	938.12	941.0/	2.4	<p>WALTERS TO TOM &amp; MADDIE) (amazed) It never ends!</p>
	1130	/941.4	944.0	2.12	<p>TOM TO WALTERS) (politely) That sounds...fancy.</p>
	1131	944.9	948.1/	3.8	<p>MADDIE TO WALTERS) Well, thank you. We appreciate the gesture. (Tom also mutters, "Thank you" - Walters starts walking away, but he stops as Tom continues)</p>
6AB - (438)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 252</b> - MS - PAST TOM, LFG IN MCS, AND MADDIE, RFG IN MCS, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO STARTS TO WALK BG.</p> <p>TOM (face obscured) Oh, hey, I guess we can close the file...</p> <p>COMMANDER WALTERS STOPS AND TURNS BACK TO TOM.</p> <p style="text-align: right;"><b>951-07</b></p> <p><b>SCENE 253</b> - MCS - MADDIE, L, AND TOM, R, LOOK LFG AT O.S. COMMANDER WALTERS.</p> <p>TOM ...on that Robotnik guy, huh? Just disappeared.</p> <p style="text-align: right;"><b>955-12</b></p> <p><b>SCENE 254</b> - MCS - PAST TOM (OUT OF FOCUS), RFG, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO LOOKS AT HIM.</p> <p>COMMANDER WALTERS I'm sorry, but, uh, no such person exists (quick breath) or ever has exis-...</p> <p style="text-align: right;"><b>962-00</b></p> <p><b>SCENE 255</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MS - PAST COMMANDER WALTERS, LFG IN MCS, AND THROUGH THE DOORWAY TO MADDIE, L, AND TOM, WHO LOOK AT HIM.</p> <p>COMMANDER WALTERS (face obscured) ...-ted.</p> <p>TOM I wish that were true.</p> <p>COMMANDER WALTERS (face obscured) (quick breath) You...</p> <p style="text-align: right;"><b>966-11</b></p>	<p>1132</p> <p>1133</p> <p>1134</p>	<p>949.12</p> <p>956.6</p> <p>964.4</p>	<p>955.12/</p> <p>962.0/</p> <p>966.8/</p>	<p>6.0</p> <p>5.10</p> <p>2.4</p>	<p>TOM TO WALTERS) I guess we can close the file on that Robotnik guy, huh? Just disappeared. (close the file : colloquial expression for the end of an official investigation - here meaning that Robotnik is now gone forever and so no longer needs to be of concern)</p> <p>WALTERS TO TOM &amp; MADDIE) I'm sorry, but no such person exists or ever has existed. (again implying that this is the U.S. government's official position regarding Robotnik) (Tom nods, understanding Walters's meaning)</p> <p>TOM TO WALTERS &amp; MADDIE) I wish that were true.</p>
6AB - (439)					



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 256</b> - INT. TOM &amp; MADDIE'S HOUSE/ FOYER - DAY - MS - PAST TOM, RFG IN MCS, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO GESTURES AT HIM AND RFG AT O.S. MADDIE.</p> <p>COMMANDER WALTERS ...haven't by any chance been in contact with a certain (quick breath) alien creature since the incident...</p> <p style="text-align: right;"><b>972-04</b></p>	1135	/966.12 973.7 (over scene end)	6.11	WALTERS TO TOM & MADDIE) You haven't been in contact with a certain alien creature since the incident, have you?	
<p><b>SCENE 257</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MS - PAST COMMANDER WALTERS, LFG IN MCS, AND THROUGH THE DOORWAY TO MADDIE, L, AND TOM, WHO GLANCE SLYLY AT ONE ANOTHER.</p> <p>COMMANDER WALTERS (face obscured) ...have you? Uncle Sam would love to have a...</p> <p style="text-align: right;"><b>975-02</b></p>	1136	973.11 980.3/ (over scene end)	6.8	WALTERS TO TOM & MADDIE) Uncle Sam would love to have a chat with him. Very casual. Brunch perhaps. (Uncle Sam : i.e., 'representatives of the U.S. government' - see Title #1126) (Brunch : a mid-morning meal between breakfast and lunch - note humor of 'Brunch' being innocently suggested as if it were not an interrogation but merely a friendly meeting)	
<p><b>SCENE 258</b> - INT. TOM &amp; MADDIE'S HOUSE/ FOYER - DAY - MS - PAST TOM, LFG IN MCS, AND MADDIE, RFG IN MCS, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO GESTURES AT THEM.</p> <p>COMMANDER WALTERS ...chat with him. (quick breath) Very casual. (quick breath) Brunch perhaps.</p> <p style="text-align: right;"><b>980-03</b></p>	1137	(OUT)			
<p><b>SCENE 259</b> - MCS - MADDIE, L, AND TOM, R, LOOK LFG AT O.S. COMMANDER WALTERS.</p> <p>TOM Oh, you mean the little blue...</p> <p style="text-align: right;"><b>984-00</b></p>	1138	982.12 985.12/ (over scene end)	3.0	TOM TO WALTERS) Oh, you mean the little blue guy. No.	
6AB - (440)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 260</b> - MCS - PAST TOM (OUT OF FOCUS), RFG, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO NODS AT HIM.</p> <p>TOM (face obscured) ...guy.</p> <p>COMMANDER WALTERS (nodding) Mm.</p> <p>TOM (face obscured) No.</p> <p><b>985-14</b></p>						
<p><b>SCENE 261</b> - MCS - MADDIE, L, AND TOM, R, SHAKE THEIR HEADS LFG AT O.S. COMMANDER WALTERS.</p> <p>MADDIE (shaking her head) Mm-mn.</p> <p>TOM (overlapping) No, nothing...no.</p> <p>MADDIE (overlapping) Mm-mn.</p> <p>TOM (quick breath) Doubt we'll ever hear from him again.</p> <p>MADDIE Mm-mn.</p> <p><b>992-06</b></p>	1139	/986.0	988.4	2.4	TOM TO WALTERS) No, nothing, no. (nothing : i.e., 'I've had no contact with him')	
	1140	988.12	991.12	3.0	TOM TO WALTERS) Doubt we'll ever hear from him again. (Maddie concurs, shaking her head)	
<p><b>SCENE 262</b> - MCS - PAST TOM (OUT OF FOCUS), RFG, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO LOOKS AT HIM.</p> <p>COMMANDER WALTERS Tsk, (inhales) very well.</p> <p><b>995-08</b></p>	1141	994.0	995.8/	1.8	WALTERS TO TOM & MADDIE) Very well.	
6AB - (441)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 263</b> - MCS - MADDIE, L, AND TOM, R, PEER LFG AT O.S. COMMANDER WALTERS.</p> <p>TOM Okay. Thank you.</p> <p>MADDIE SMILES INSINCERELY.</p> <p>MADDIE Great. (chuckles softly - continues under following scene)</p> <p>1000-15</p> <p><b>SCENE 264</b> - MCS - PAST TOM (OUT OF FOCUS), RFG, AND THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO PEEKS INTO THE HOUSE.</p> <p>COMMANDER WALTERS Mm.</p> <p>1002-11</p> <p><b>SCENE 265</b> - EXT. TOM &amp; MADDIE'S HOUSE - DAY - MCS - LOOKING THROUGH THE DOORWAY TO MADDIE, L, AND TOM, WHO SMILE LFG AT O.S. COMMANDER WALTERS. TOM STARTS TO CLOSE THE DOOR.</p> <p>TOM Yep.</p> <p>1005-10</p> <p><b>SCENE 266</b> - INT. TOM &amp; MADDIE'S HOUSE/ FOYER - MCS - LOOKING THROUGH THE DOORWAY TO COMMANDER WALTERS, WHO CONTINUES TO PEER INTO THE HOUSE. THE DOOR CLOSES AND OBSCURES HIM.</p> <p>1010-13</p>	1142	<p>998.9 1000.15/ 2.6 TOM TO WALTERS, THEN MADDIE TO TOM) (over scene end) -Thank you. -Great. (Walters nods and tries to peer into the house past Tom and Maddie, but Tom shuts the door on him - Tom and Maddie then head into the living room)</p> <p>6AB - (442)</p>

"SONIC THE HEDGEHOG" R/6AB P/55

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 267</b> - MS - TOM AND MADDIE WALK R, CAMERA PANNING WITH THEM TO REVEAL OZZY, SITTING BG ON THE SOFA IN THE LIVING ROOM.</p> <p>TOM I've gotta be honest, I'm pretty pumped about the (face obscured) pasta bowl.</p> <p>MADDIE (chuckles softly)</p> <p>CAMERA HOLDS AS TOM AND MADDIE STOP R AND TURN BG TOWARD THE LIVING ROOM. SONIC ENTERS BG FROM BEHIND THE SOFA AND LOOKS AT THEM.</p> <p>SONIC So, do you guys wanna watch a movie or what?</p> <p>MADDIE (face obscured) (quick sigh) Sor-...</p> <p style="text-align: right;"><b>1019-00</b></p>	1143	/1010.14	1015.2	4.4	<p>TOM TO MADDIE) (dryly) I've got to be honest, I'm pretty pumped about the pasta bowl. (pumped : slang for, 'excited') (Maddie chuckles - Sonic then pops up from his hiding place behind the couch)</p>
<p><b>SCENE 268</b> - INT. TOM &amp; MADDIE'S HOUSE/ LIVING ROOM - DAY - FS - PAST SONIC, LFG IN MCS, AND THROUGH THE FOYER DOORWAY TO TOM AND MADDIE, WHO STAND LBG AND LOOK AT HIM.</p> <p>MADDIE ...-ry, buddy, it's a school night. It's time for you to go back to your cave.</p> <p style="text-align: right;"><b>1023-02</b></p>	1144	1015.9	1018.13/	3.4	<p>SONIC TO TOM &amp; MADDIE) So, you guys want to watch a movie or what?</p>
<p><b>SCENE 269</b> - MS - OZZY SITS R AS SONIC, L, FLIPS ONTO THE SOFA, THEN GESTURES RFG AT O.S. MADDIE.</p> <p>SONIC What? It's three in the afternoon!</p> <p>TOM (off) You...</p> <p style="text-align: right;"><b>1026-14</b></p>	1145	/1019.1	1023.2/	4.1	<p>MADDIE TO SONIC) Sorry, buddy, it's a school night. It's time for you to go back to your cave. (school night : colloquial term for a night before a school day) (your cave : referring to his normal residence in the forest, as seen in Reel 1AB - note humor of this term being used as a substitute for what is normally said to a child, 'your room')</p>
	1146	/1023.6	1026.4	2.14	<p>SONIC TO TOM &amp; MADDIE) What? It's three in the afternoon! (three : three o'clock)</p>
	1147	1026.8 (over scene ends)	1031.8	5.0	<p>TOM TO SONIC, THEN SONIC TO TOM &amp; MADDIE) -You know how you get when you're tired. -Me? I'm not like anything. (I'm not like anything : sullenly meaning he does not behave in any particular fashion when he is tired) (Sonic dutifully heads for the door)</p>
6AB - (443)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 270</b> - MS - LOOKING THROUGH THE DOORWAY TO TOM, L, AND MADDIE, WHO LOOK LFG AT O.S. SONIC.</p> <p>TOM ...know how ya get when you're tired. Come on.</p> <p>1028-15</p>					
<p><b>SCENE 271</b> - MS - SONIC STANDS UP AND WALKS FG, CAMERA DOLLYING BACK. HE GESTURES RFG AT O.S. TOM AND O.S. MADDIE.</p> <p>SONIC Me? I'm not like anything. Agh, you guys are <u>so</u> uncool.</p> <p>1034-09</p>	1148	1032.0 (over scene end)	1036.4/ 4.4	SONIC TO TOM & MADDIE, THEN TOM TO SONIC) -You guys are <u>so</u> uncool. -Yeah, yeah, we know. (uncool : slang for, 'unfashionable', though here used to imply overly harsh - note humor of Sonic now talking in the manner of a teenage son) (Sonic starts to open the front door)	
<p><b>SCENE 272</b> - INT. TOM &amp; MADDIE'S HOUSE/ FOYER - DAY - MS - LOW ANGLE - MADDIE, L, AND TOM, R, TURN AND LOOK LFG AT O.S. SONIC.</p> <p>TOM Yeah, yeah, we know.</p> <p>1036-04</p>					
<p><b>SCENE 273</b> - MS - SONIC WALKS BG TOWARD THE FRONT DOOR.</p> <p>SONIC (face obscured) (exasperated sigh)</p> <p>TOM (off) Hey, bud-...</p> <p>1037-15</p>	1149	1037.8 (over scene ends)	1041.6/ 3.14	TOM TO SONIC, THEN SONIC TO TOM & MADDIE) -Hey, buddy, where you going? -You said I have to go back to my cave.	
6AB - (444)					

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<p><b>SCENE 274</b> - MS - LOW ANGLE - MADDIE, L, AND TOM, R, LOOK LFG AT O.S. SONIC.</p> <p>TOM ...-dy, where ya goin'?</p> <p>SONIC (off) You said...</p> <p>1039-09</p>					
<p><b>SCENE 275</b> - MS - SONIC STOPS, THEN TURNS AND LOOKS BACK RFG AT O.S. TOM.</p> <p>SONIC ...I have to go back to my cave.</p> <p>1041-06</p>					
<p><b>SCENE 276</b> - MS - LOW ANGLE - MADDIE, L, AND TOM, R, LOOK AT ONE ANOTHER.</p> <p>TOM We did.</p> <p>THEY LOOK LFG AT O.S. SONIC AND SMILE.</p> <p>1044-08</p>	1150	1042.8	1044.4	1.12	TOM TO SONIC) We did. (moments later, Tom and Maddie are pulling down the ladder to their attic for Sonic - they let him inside, and he sees that they have decorated it with all his possessions from the cave)
<p><b>SCENE 277</b> - INT. TOM &amp; MADDIE'S HOUSE/ UPSTAIRS HALLWAY - DAY - MCS - TOM (FACE OFF) PULLS DOWN THE STAIRS LEADING UP TO THE ATTIC.</p> <p>1047-12</p>					
<p><b>SCENE 278</b> - INT. TOM &amp; MADDIE'S HOUSE/ ATTIC - DAY - FS - HIGH ANGLE - LOOKING THROUGH THE OPENING TO TOM, MADDIE AND SONIC, WHO STAND ON THE STEPS.</p> <p>1053-12</p>					
<p><b>SCENE 279</b> - MCS - SONIC RAISES HIS HEAD THROUGH THE OPENING AND LOOKS FG AROUND THE ATTIC.</p> <p>1059-04</p>					
					6AB - (445)


COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 280</b> - FS - SONIC, STANDING FG IN THE OPENING, LOOKS AROUND THE ATTIC, WHICH HAS BEEN REDECORATED TO LOOK LIKE HIS CAVE. THE HIGHWAY SIGNS ON THE WALLS READ:</p> <p>INTERSTATE 90 WIDE LOAD</p> <p>135 M.P.H.</p> <p>ONE WAY</p> <p>SONIC WALKS UP INTO THE ATTIC.</p> <p>1064-12</p> <p><b>SCENE 281</b> - MCS - SONIC LOOKS AROUND THE ATTIC WITH AMAZEMENT.</p> <p>SONIC Oh...my. Are you kidding me?</p> <p>1070-05</p> <p><b>SCENE 282</b> - FS - CAMERA PANS R PAST SONIC'S POSSESSIONS, WHICH ARE NOW ALL IN THE ATTIC.</p> <p>SONIC (off) I can't believe it. How did you...? It's...it's all here.</p> <p>1085-14</p> <p><b>SCENE 283</b> - FS - MADDIE AND TOM STEP UP INTO THE ATTIC AND STAND BG BEHIND SONIC.</p> <p>MADDIE (chuckles softly)</p> <p>1091-12</p>						
	1151	1066.7	1070.3/	3.12	SONIC TO TOM & MADDIE) Oh, my. Are you kidding me? (Oh, my : interjection of joyous amazement)	
	1152	1072.6	1074.10	2.4	SONIC TO TOM & MADDIE) I can't believe it.	
	1153	1075.2	1077.2	2.0	SONIC TO TOM & MADDIE) How did you...?	
	1154	1080.0	1082.4	2.4	SONIC TO TOM & MADDIE) It's all here. (It : All my possessions)	
6AB - (446)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 284</b> - MS - MADDIE, L, AND TOM, R, LOOK DOWN AT O.S. SONIC AND SMILE. <b>1094-08</b>					
<b>SCENE 285</b> - MS - SONIC, STANDING IN FRONT OF MADDIE (LEGS) AND TOM (LEGS), LOOKS AROUND WITH AMAZEMENT. <b>1096-13</b>					
<b>SCENE 286</b> - FS - TOM AND MADDIE STAND BG AS SONIC SUPERSPEEDS UP TOWARD THE CEILING.  SONIC Look at this! <b>1098-02</b>	1155	/1097.0 1102.0 5.0 (over scene ends)		SONIC TO TOM & MADDIE) Look at this! Are you kidding? And the bean bag? No way! (kidding : joking) (bean bag : bean bag chair - see Title #313) (he bounces excitedly off the ceiling and lands in his beanbag chair - he then darts around the room some more, looking at everything)	
<b>SCENE 287</b> - FS - CAMERA TILTS DOWN AS SONIC DROPS DOWN ONTO A BEAN BAG CHAIR.  SONIC (off) (chuckling) Are you kidding? (on) And the bean bag?  HE SUPERSPEEDS R OUT OF FRAME.  SONIC (off) (cont'd) No... <b>1100-12</b>					
<b>SCENE 288</b> - FS - TOM AND MADDIE STAND BG AS SONIC SUPERSPEEDS L AND R AROUND THE ROOM.  SONIC ...way! (chuckling) Ohhh! (face obscured) How did you even get this?  TOM (overlapping) (chuckling) Huh. <b>1103-14</b>	1156	1102.8 1106.4/ (over scene end)	3.12	SONIC TO TOM & MADDIE) How did you even get this? And you got it all the way over. (all the way over : i.e., 'all the way from my cave to here')	
6AB - (447)					



**"SONIC THE HEDGEHOG" R/6AB P/60**

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 289</b> - FS - TOM AND MADDIE, R, LOOK AT SONIC, WHO SUPERSPEEDS BG AROUND THE ROOM.</p> <p>SONIC And you got it all the way over. Oh! (laughs excitedly - continues under following scene)</p> <p><b>1106-06</b></p> <p><b>SCENE 290</b> - FS - SONIC STOPS ON THE BED, THEN JUMPS UP AND DOWN.</p> <p>SONIC I love it, I love it, I love it, I love it!</p> <p>SONIC FLOPS DOWN ON THE BED. MADDIE AND TOM ENTER RFG AND WALK BG TO THE BED. TOM SITS DOWN L AND MADDIE SITS DOWN R ON EITHER SIDE OF SONIC. SONIC SITS UP BETWEEN THEM.</p> <p>MADDIE (sighs) Well... (inhales) welcome home.</p> <p>SONIC Thank you...so much.</p> <p>TOM PUTS HIS ARM AROUND MADDIE'S SHOULDERS.</p> <p>MADDIE (chuckles softly - continues under following scene)</p> <p><b>1127-09</b></p> <p><b>SCENE 291</b> - FS - TOM, SONIC AND MADDIE SIT L TO R ON THE BED. CAMERA MOVES UP THROUGH THE SKYLIGHT AND OFF MADDIE, TOM AND SONIC. THE SOUND OF O.S. OZZY RUNNING TOWARD THEM AND BARKING IS HEARD.</p> <p>SONIC (voice over) (to Ozzy) Oh, no you don't. No second-best animal friends allowed in my room.</p>						
	1157	1108.2	1111.6	3.4	SONIC TO TOM & MADDIE) I love it, I love it, I love it! (he bounces up and down on the bed, then plops down on it - Tom and Maddie come over and sit with him)	
	1158	1116.6	1120.3	3.13	MADDIE TO SONIC) Well...welcome home.	
	1159	1120.11	1124.15	4.4	SONIC TO TOM & MADDIE) Thank you...so much. (the camera pulls back out the skylight for a view of the surrounding countryside, and we hear Sonic's voice continuing as we hear Ozzy entering the room and barking)	
	1160	1137.9	1144.13	7.4	SONIC TO OZZY) Oh, no, you don't. No second-best animal friends allowed in my room. (second-best animal friends : referring to Tom 's previous reference to Ozzy as his best animal friend - see Title #756) (Ozzy starts licking Sonic's face)	
6AB - (448)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<b>SCENE 291 - (CONTINUED)</b>  CAMERA PANS SLIGHTLY L TO REVEAL THE HILLS AROUND THE TOWN. CAMERA HOLDS IN MLS ON THE HILLS.  SONIC (voice over) (cont'd) (as Ozzy begins to lick him) Wait, what you doin'? Stay away from me. (chuckling) Stop it! I'm warning you, I got nunchuks! (chuckling) Okay, stop. Okay, you can stay. (laughs)  <b>1161-01</b>						
<b>SCENE 292 - BLACK BG.</b>  ET#1 SLIDES AND FADES IN:    ET#1 CUTS OUT.  <b>1168-15</b>						
<b>SCENE 293 - EXT. MUSHROOM PLANET - DAY - MS - CAMERA DOLLIES L PAST SOME MUSHROOMS TO REVEAL ROBOTNIK (OUT OF FOCUS), WHO IS FACING BG AND SHAVING HIS HEAD.</b>  <b>1173-15</b>						
<b>SCENE 294 - MCS - ROBOTNIK, FACING BG, SHAVES HIS HEAD. CAMERA RACKS FOCUS, OFF HIS HEAD TO A PUDDLE SHOWING ROBOTNIK'S REFLECTION.</b>  ROBOTNIK (reflected in puddle) (inhales softly) My grasp on sanity remains...absolute.  <b>1189-02</b>						
	1161	1145.5	1148.5	3.0	SONIC TO OZZY) What are you doing? Stay away from me.	
	1162A	1148.13	1153.5	4.8	SONIC TO OZZY) Stop it! I'm warning you, I got nunchucks! (Stop it : i.e., 'Stop licking me') (nunchucks : weapon that consists of two sticks joined by a short length of cord, chain, or rawhide) (Sonic laughs with pleasure)	
	1162B	1153.13	1157.12	3.15	SONIC TO OZZY) Okay, stop. Okay, you can stay.	
	1162C	1163.3	1168.15/	5.12	<b>MAIN TITLE)</b> SONIC THE HEDGEHOG	
	1162	1183.4	1189.2/	5.14	ROBOTNIK) (into datapad) My grasp on sanity remains...absolute. (note humor of Robotnik making this claim when he has acted deranged throughout the film and is now even more insane) (on the mushroom planet, Robotnik has made a home - he is shaving his head and has grown out his mustache so that he now looks like the iconic Robotnik/Eggman character in the video game - he turns to a nearby rock that he has carved to resemble the face of Agent Stone - he is recording a log entry into his datapad, which is lying on the ground nearby)	
						6AB - (449)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 295</b> - MS - ROBOTNIK TURNS AND LOOKS RFG AT AN O.S. ROCK. HIS HEAD IS SHAVED BALD AND HE HAS GROWN A MASSIVE, BUSHY MUSTACHE.</p> <p>ROBOTNIK (inhales deeply) Isn't that right, Agent Stone? <b>1193-08</b></p> <p><b>SCENE 296</b> - MS - A ROCK WITH A CARVED FACE IS ON THE GROUND. THE ROCK IS ADORNED WITH MOSS, WHICH RESEMBLES AGENT STONE'S FACIAL HAIR.</p> <p>ROBOTNIK (off) (grunts standing up)</p> <p>ROBOTNIK (FACE OFF) ENTERS LFG AND PICKS UP THE ROCK.</p> <p>ROBOTNIK (face off) (cont'd) (strained grunts - continues under following scene) <b>1198-15</b></p> <p><b>SCENE 297</b> - FS - LOW ANGLE - ROBOTNIK, STANDING ATOP A GIANT MUSHROOM IN A FIELD OF GIANT MUSHROOMS, PICKS UP THE ROCK.</p> <p>ROBOTNIK Why don't you get a head start?</p> <p>ROBOTNIK FLINGS THE ROCK FG OUT OF FRAME.</p> <p>ROBOTNIK (cont'd) (throwing yell) Do some rock-connaissance!</p>	1163	1191.0	1193.8/	2.8	ROBOTNIK TO "AGENT STONE") Isn't that right, Agent Stone? (note humor of the name 'Stone' now being attached to an actual rock, again implying that Robotnik has actually gone insane despite claiming otherwise) (he goes over to the "Agent Stone" rock and picks it up)	
	1164	1201.4	1204.12	3.8	ROBOTNIK TO "AGENT STONE") Why don't you get a head start? (head start : note double meaning - [1] i.e., 'early start on your job or mission'; and [2] referring to the fact that the rock is literally carved as Agent Stone's head) (he throws the rock)	
	1165	1207.3	1210.11	3.8	ROBOTNIK TO "AGENT STONE") Do some rock-connaissance. (rock-connaissance : stone-themed play on, 'reconnaissance' - military observation of a region to locate an enemy or ascertain strategic features) (he laughs maniacally, turning to the giant mushrooms)	
6AB - (450)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST			
<b>SCENE 297 - (CONTINUED)</b>  CAMERA DOLLIES IN AS ROBOTNIK LOOKS AROUND AT THE GIANT MUSHROOMS.  ROBOTNIK (cont'd) (laughs maniacally, turning to giant mushrooms) Rock-connaissance! (quick breath) Come on, that's hilarious! (quick breath) What's the matter with you?!	1166	1212.2	1218.14	6.12	ROBOTNIK TO GIANT MUSHROOMS) Rock-connaissance! Come on, that's hilarious! What's the matter with you? (note humor of Robotnik scolding the mushrooms for not laughing) (Robotnik picks up his datapad and puts it on his wrist)
<b>1219-06</b>					
<b>SCENE 298 - MCS - HIGH ANGLE - THE DATAPAD IS ON THE GROUND. THE DATAPAD SCREEN READS:</b>  DOCTOR'S LOG - DAY 87  ROBOTNIK'S HAND ENTERS LFG AND PICKS UP THE DATAPAD.  ROBOTNIK (face off) Here's the sitch.	1167	/1219.7 (over scene end)	1222.8	3.1	<b>NARRATIVE TITLE)</b> (of datapad), THEN ROBOTNIK) (into datapad) -DAY 87 -Here's the sitch: (DAY 87 : meaning that this is the 87th day that Robotnik has been on the mushroom planet) (sitch : made-up shortening of, 'situation')
<b>1220-14</b>					
<b>SCENE 299 - MFS - CAMERA DOLLIES IN AS ROBOTNIK PUTS THE DATAPAD ON HIS WRIST.</b>  ROBOTNIK (face obscured) (inhales deeply) Uninhabited planet. (exhales)	1168	1222.12	1225.4/	2.8	ROBOTNIK) (into datapad) Uninhabited planet.
<b>1225-06</b>					
<b>SCENE 300 - MS - ROBOTNIK (FACE OFF) PICKS UP A BACKPACK, WHICH HE HAS MADE FROM THE SALVAGED PARTS OF THE DESTROYED EGG-POD.</b>  ROBOTNIK (face off) No resources. No supplies.	1169	1226.10	1229.6/	2.12	ROBOTNIK) (into datapad) No resources. No supplies. (he picks up an improvised backpack he has made containing salvaged parts of the destroyed egg-pod)
<b>1229-06</b>					
					6AB - (451)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 301</b> - MFS - CAMERA DOLLIES IN AS ROBOTNIK PUTS THE BACKPACK ON HIS BACK.</p> <p>ROBOTNIK (inhales) No apparent way home. (exhales)</p> <p>CAMERA HOLDS IN MCS ON ROBOTNIK.</p> <p>ROBOTNIK (cont'd) (grunting chuckle and breath) A lesser man would die here. (excited breaths)</p> <p>ROBOTNIK HOLDS UP A VIAL, WHICH HAS SONIC'S QUILL IN IT.</p> <p>ROBOTNIK (cont'd) I'll be home by Christmas.</p> <p>ROBOTNIK PULLS DOWN HIS GOGGLES AND MAKES ROBOTIC MOVEMENTS AS HE WALKS LFG, CAMERA DOLLYING BACK.</p> <p>ROBOTNIK (cont'd) Zzzt! Zzzt! Zzt-zzt-zzt-...</p> <p>1256-10</p> <p><b>SCENE 302</b> - MLS - HIGH ANGLE - ROBOTNIK WALKS L THROUGH THE FIELD OF GIANT PERSON-SIZED MUSHROOMS. CAMERA DOLLIES BACK AND CRANES UP WITH HIM TO REVEAL HE IS ON A GARGANTUAN MUSHROOM AND THE WHOLE LANDSCAPE IS POPULATED WITH OTHER GARGANTUAN MUSHROOMS HOSTING THEIR OWN GIANT MUSHROOM ENVIRONMENTS.</p> <p>ROBOTNIK ...-zzt-zzt-zzt-zzt, (quick breath) zzt-zzt-zzt.</p>	<p>1170</p> <p>1171</p> <p>1172</p>	<p>1230.10</p> <p>1236.6</p> <p>1243.12</p>	<p>1233.10</p> <p>1239.10</p> <p>1246.12</p>	<p>3.0</p> <p>3.4</p> <p>3.0</p>	<p>ROBOTNIK) (into datapad) No apparent way home. (he puts on the backpack)</p> <p>ROBOTNIK) (into datapad) A lesser man would die here. (he then raises a vial containing Sonic's quill)</p> <p>ROBOTNIK) (into datapad) I'll be home by Christmas. (implying that he will use the power of the quill to get himself back to Earth) (he puts on his goggles and starts hiking robotically through the giant mushroom field, making electrical sounds - when he reaches the "Agent Stone" rock, he picks it up and throws it further ahead)</p>	
6AB - (452)						

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p>SCENE 302 - (CONTINUED)</p> <p>ROBOTNIK PICKS UP THE ROCK, THEN FLINGS IT ONTO A NEIGHBORING GARGANTUAN MUSHROOM AS CAMERA FLIES BACK TO A LS ON ROBOTNIK AND THE VAST LANDSCAPE OF MYRIAD GARGANTUAN MUSHROOM HOSTS.</p> <p>ROBOTNIK (cont'd) (strained grunts and breaths, followed by throwing yell) (shouting) Rock-connaissance!!! (laughs maniacally) Come on! Cheer up!</p> <p>1286-09</p> <p>SCENE 303 - EXT. GREEN HILLS - DAY - FS - COMPUTER ANIMATION SEQUENCE BEGINS - SONIC, HOLDING THE TORTOISE, RUNS R DOWN A HIGHWAY OUTSIDE GREEN HILLS, CAMERA DOLLYING WITH HIM. A BILLBOARD READS:</p> <p>                  Welcome to GREEN HILLS                   The Little Town                   with a Big Heart                   POP. 1981 ELEV.3445 FT</p> <p>RAPPER (voice over) (rapping) 'Gotta go fast</p> <p>ET#2 POPS IN:</p> <p>                                  DIRECTED BY                                   JEFF FOWLER</p> <p>CHORUS (voice over) 'That's what everyone says Yeah</p> <p>ET#2 WIPES OUT.</p>						
	1173	1275.8	1278.12	3.4	ROBOTNIK TO "AGENT STONE") Rock-connaissance! (he laughs again, then looks around at the mushrooms)	
	1174	1283.4	1286.9/	3.5	ROBOTNIK TO GIANT MUSHROOMS) Come on! Cheer up! (again criticizing the mushrooms for not laughing) (after the end credits, there is a tag showing Miles "Tails" Prower, the twin-tailed fox cub from the Sonic video game, coming through a ring portal and landing on the cliff that overlooks Green Hills - he consults a tracking device that he holds in his hand)	
	1175	(OUT)				

6AB - (453)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p>SCENE 303 - (CONTINUED)</p> <p>ET#3 POPS IN:</p> <p>WRITTEN BY PAT CASEY &amp; JOSH MILLER</p> <p>SONIC PUTS DOWN THE TORTOISE, THEN ROLLS INTO A BALL AND FALLS DOWN A CURVY HOLE TO HIS CAVE, CAMERA MOVING DOWN WITH HIM.</p> <p>RAPPER (voice over) (rapping) 'Left my heart and my soul You see that I ran Rings of gold and awards sitting on my nightstand Save my life, I'm headed so far away</p> <p>CAMERA DOLLIES R AS SONIC PLAYS IN HIS CAVE.</p> <p>ET#3 POPS OUT. ET#4 FADES IN:</p> <p>BASED ON THE SEGA VIDEO GAME</p> <p>ET#4 WIPES OUT.</p> <p>1311-09</p> <p>OPTICAL TRANSITION TO:</p> <p>SCENE 304 - EXT. BASEBALL FIELD - DAY - FS - CAMERA MOVES L AND R AS SONIC PLAYS BASEBALL ON THE FIELD AND RUNS AROUND THE BASES, CAUSING THE ELECTRICAL POWER SURGE. A SIGN READS:</p> <p>GREEN HILLS</p> <p>ET#5 WIPES IN:</p> <p>PRODUCED BY NEAL H. MORITZ, p.g.a. TOBY ASCHER</p>		
		6AB - (454)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 304 - (CONTINUED)</b></p> <p>CHORUS (voice over) 'Yeah</p> <p>RAPPER (voice over) (rapping) 'Free my struggles, detach me from this island</p> <p>ET#5 WIPES OUT. ET#6 WIPES IN:</p> <p>PRODUCED BY <b>TORU NAKAHARA</b> <b>TAKESHI ITO</b></p> <p>RAPPER (voice over) (rapping) (cont'd) 'Free my knuckles, attack me for my finance The world I made it to...</p> <p>ET#6 WIPES OUT.</p> <p><b>1324-06</b></p> <p>WIPE TO:</p> <p><b>SCENE 305 - FS - THE MOBILE LABORATORY MOVES L ONTO THE FIELD, CAMERA DOLLYING WITH IT.</b></p> <p>ET#7 FADES IN:</p> <p>EXECUTIVE PRODUCERS <b>HAJIME SATOMI</b> <b>HARUKI SATOMI</b> <b>MASANAO MAEDA</b></p> <p>RAPPER (voice over) (rapping) '...it seems too far away</p> <p>CHORUS (voice over) 'Yeah</p>		<p>6AB - (455)</p>



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p>SCENE 305 - (CONTINUED)</p> <p>A SIGN READS:</p> <p>GREEN HILLS</p> <p>RAPPER (voice over) (rapping) 'E-ee, eee So I run</p> <p>CAMERA HOLDS AS THE MOBILE LABORATORY STOPS. A DOOR OPENS REVEALING ROBOTNIK WITH HIS DRONES.</p> <p>ET#7 WIPES OUT. ET#8 WIPES IN:</p> <p>EXECUTIVE PRODUCERS NAN MORALES TIM MILLER</p> <p>CHORUS (voice over) 'Aw-aw</p> <p>ET#8 WIPES OUT.</p> <p>RAPPER (voice over) (rapping) 'Keep me up</p> <p>1336-10</p> <p>WIPE TO:</p> <p>SCENE 306 - EXT. HIGHWAY - DAY - FS - SONIC RUNS BG DOWN A HIGHWAY, CAMERA DOLLYING IN WITH HIM. SONIC HITS VARIOUS SCATTERED DONUTS AS HE RUNS, CAUSING THEM TO DISAPPEAR AS HE PASSES THEM, AND HE ALSO PASSES UNDER VARIOUS ARCHES OF DONUTS OVER THE HIGHWAY.</p>		<p>6AB - (456)</p>

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 306 - (CONTINUED)</b></p> <p>RAPPER (voice over) (rapping) 'Creepo-meters, speako-meters</p> <p>A SIGN READS:</p> <p>SAN FRANCISCO 342 MILES</p> <p>ET#9 FADES IN:</p> <p>DIRECTOR OF PHOTOGRAPHY <b>STEPHEN F. WINDON,</b> ASC, ACS</p> <p>RAPPER (voice over) (rapping) (cont'd) 'Slow down when they bring me a life</p> <p>ET#9 WIPES OUT.</p> <p>CHORUS 'Huh</p> <p>RAPPER (voice over) (rapping) 'Speed me up</p> <p>SONIC RUNS AROUND A CORNER, CAMERA CONTINUING TO DOLLY WITH HIM TO REVEAL A GOLDEN RING PORTAL IN BG.</p> <p>1347-04</p> <p>OPTICAL TRANSITION TO:</p> <p><b>SCENE 307</b> - BLACK BG. GEOMETRIC DESIGNS WITH SHARP TEETH STICKING OUT OF THEM MOVE ACROSS FRAME.</p> <p>ET#10 WIPES IN:</p> <p>PRODUCTION DESIGNER <b>SEAN HAWORTH</b></p>		
		6AB - (457)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 307 - (CONTINUED)</b></p> <p>CHORUS (voice over) 'Come on, love, speed it up</p> <p>RAPPER (voice over) (rapping) 'Yeah</p> <p>CHORUS 'Aw-aw</p> <p>RAPPER (voice over) (rapping) 'And from this price</p> <p>ET#10 WIPES OUT.</p> <p>1353-03</p> <p>OPTICAL TRANSITION TO:</p> <p><b>SCENE 308</b> - MFS - A SERIES OF GOLDEN RINGS FLY THROUGH THE AIR ABOVE A CITYSCAPE.</p> <p>ET#11 WIPES IN:</p> <p>EDITED BY <b>STACEY SCHROEDER</b> <b>DEBRA NEIL-FISHER</b>, ACE</p> <p>RAPPER (voice over) (rapping) 'Oh, we win the race Bust down, made back</p> <p>ET#11 WIPES OUT.</p> <p>1359-04</p> <p>OPTICAL TRANSITION TO:</p> <p><b>SCENE 309</b> - MLS - A PICKUP TRUCK, WITH TOM AND SONIC LEANING THEIR HEADS OUT THE WINDOWS, MOVES BG ACROSS GEOMETRIC PATTERNS ON A GLOBE. THE GLOBE BRIEFLY CHANGES TO A GIANT RUBBER BAND BALL, THEN RESUMES THE GEOMETRIC PATTERNED GLOBE.</p>		
		6AB - (458)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p>SCENE 309 - (CONTINUED)</p> <p>ET#12 FADES IN:</p> <p>COSTUME DESIGNER DEBRA McGUIRE</p> <p>RAPPER (voice over) (rapping) 'Get us time and space You probably mistaken I wake up and...</p> <p>ET#12 FADES OUT.</p> <p>SCENE FADES TO WHITE</p> <p>1365-05</p> <p>FADE IN FROM WHITE</p> <p>SCENE 310 - EXT. ROADHOUSE - NIGHT - MLS - SONIC RUNS R ALONG THE SIDE OF A ROADHOUSE, CAMERA DOLLYING WITH HIM.</p> <p>ET#13 FADES IN:</p> <p>VISUAL EFFECTS SUPERVISOR GED WRIGHT</p> <p>RAPPER (voice over) (rapping) '...get it If I want it, I chase it</p> <p>ET#13 FADES OUT. ET#14 WIPES IN:</p> <p>MUSIC BY TOM HOLKENBORG</p> <p>SONIC RUNS R INTO THE ROADHOUSE, WHERE HE HOPS AROUND TABLES, FIGHTS WITH ROADHOUSE PATRONS, AND RIDES THE MECHANICAL BULL.</p>		
		6AB - (459)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p><b>SCENE 310 - (CONTINUED)</b></p> <p>RAPPER (voice over) (rapping) (cont'd) 'On my own, I ain't workin' for no corporation Money conversation Started from the pavement Took a...</p> <p>ET#14 WIPES OUT.</p> <p>1378-15</p> <p>WIPE WITH SWINGING BEER BOTTLE TO:</p> <p><b>SCENE 311 - EXT. MAIN STREET - NIGHT - FS -</b> SONIC RUNS R DOWN THE MAIN STREET OF GREEN HILLS, CAMERA DOLLYING WITH HIM. THE DRONE TANK ENTERS L AND CHASES HIM.</p> <p>ET#15 FADES IN:</p> <p>CASTING BY <b>JEANNE McCARTHY</b>, CSA &amp; <b>NICOLE ABELLERA HALLMAN</b>, CSA</p> <p>RAPPER (voice over) (rapping) '...lot of patience I'd've made it fast</p> <p>SIGN ON A BUILDING READS:</p> <p>GREEN HILLS GROCERY</p> <p>ET#15 WIPES OUT.</p> <p>SONIC REPEATEDLY BLASTS APART THE DRONE TANK, WHICH CHANGES SEQUENTIALLY INTO THE SMALL TANK, THE UNICYCLE TANK AND THE TINY HELICOPTER DRONE, CONTINUING THE CHASE.</p> <p>RAPPER (voice over) (rapping) 'Yeah, but then I made it again Taking nothing from bosses Because I stay with the fam</p>		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p>SCENE 311 - (CONTINUED)</p> <p>ET#16 WIPES IN:</p> <p><b>JAMES MARSDEN</b></p> <p>RAPPER (voice over) (rapping) (cont'd) 'I got places to go</p> <p>ET#16 WIPES OUT.</p> <p>1392-00</p> <p>OPTICAL TRANSITION TO:</p> <p><b>SCENE 312</b> - EXT. TRANSAMERICA BUILDING - DAY - MLS - SONIC WAITS IMPATIENTLY L ON THE ROOF AS ROBOTNIK, SITTING R IN THE EGG-POD, AIMS A BLASTER AT HIM. DOZENS OF DRONES SURROUND SONIC AND FIRE MISSILES AT HIM.</p> <p>ET#17 WIPES IN:</p> <p><b>BEN SCHWARTZ</b></p> <p>RAPPER (voice over) (rapping) 'I got money to get It don't matter the cost I'ma handle my business I...</p> <p>SONIC TURNS INTO A BLUE BOMB, THEN DESTROYS ALL THE DRONES. HE THEN DROPS OUT OF FRAME.</p> <p>ET#17 WIPES OUT.</p> <p>1400-03</p>		
6AB - (461)		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p>OPTICAL TRANSITION TO:</p> <p><b>SCENE 313</b> - FS - HIGH ANGLE - SONIC RUNS BG DOWN THE SIDE OF THE TRANSAMERICA BUILDING TOWARD A GOLDEN PORTAL RING FAR IN THE DISTANCE, CAMERA DOLLYING IN WITH HIM.</p> <p>ET#18 WIPES IN:</p> <p><b>TIKA SUMPTER</b></p> <p>RAPPER (voice over) (rapping) '...got places to go I got money to get And we just gettin'...</p> <p>CAMERA MOVES IN PAST SONIC ON THE PORTAL, WHICH FILLS FRAME.</p> <p>ET#18 FADES OUT.</p> <p><b>1406-04</b></p> <p>OPTICAL TRANSITION TO:</p> <p><b>SCENE 314</b> - EXT. EGYPTIAN DESERT - DAY - MLS - CAMERA MOVES IN ON A PORTAL ABOVE THE PYRAMIDS AS SONIC SUPERSPEEDS OVER THE PYRAMIDS.</p> <p>ET#19 FADES IN:</p> <p><b>NATASHA ROTHWELL</b></p> <p>RAPPER (voice over) (rapping) '...started We ain't finished So I...</p> <p>ET#19 WIPES OUT.</p> <p><b>1410-01</b></p>		

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p>OPTICAL TRANSITION TO:</p> <p><b>SCENE 315</b> - EXT. GREAT WALL OF CHINA - DAY - MLS - CAMERA MOVES IN AS THE EGG-POD CHASES SONIC BG ALONG THE GREAT WALL OF CHINA.</p> <p>ET#20 FADES IN:</p> <p><b>ADAM PALLY</b></p> <p>RAPPER (voice over) (rapping) '...run Keep me up Creepo-...</p> <p>CAMERA ZOOMS IN ON A BG PORTAL, WHICH FILLS FRAME.</p> <p>ET#20 WIPES OUT.</p> <p>1414-09</p> <p>OPTICAL TRANSITION TO:</p> <p><b>SCENE 316</b> - EXT. PARIS - DAY - MLS - THE EGG-POD FLIES BG TOWARD A PORTAL. SONIC SUPERSPEEDS UP THE EIFFEL TOWER, THEN LEAPS TOWARD THE PORTAL. CAMERA MOVES IN UNTIL THE PORTAL FILLS FRAME.</p> <p>ET#21 WIPES IN:</p> <p><b>NEAL McDONOUGH</b></p> <p>RAPPER (voice over) (rapping) '...-meters, speako-meters Slow down when they bring me a life</p> <p>ET#21 WIPES OUT.</p> <p>1420-02</p>		
6AB - (463)		



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p>OPTICAL TRANSITION TO:</p> <p><b>SCENE 317</b> - RED BG WITH SKULL FACES. ROBOTNIK ENTERS LOWER FRAME IN THE EGG-POD.</p> <p>RAPPER (voice over) (rapping) 'Huh Can you speed me up</p> <p>ET#22 FADES IN:</p> <p>AND <b>JIM CARREY</b></p> <p>CHORUS (voice over) (singing) 'Come on, love, speed it up</p> <p>ET#22 WIPES OUT.</p> <p>RAPPER (voice over) (rapping) 'Yeah'</p> <p>ENERGY BLASTS EXPLODE, OBSCURING ROBOTNIK AND FILLING FRAME. <b>COMPUTER ANIMATION SEQUENCE ENDS.</b></p> <p>1433-05</p> <p>OPTICAL TRANSITION TO:</p> <p><b>SCENE 318</b> - EXT. CLIFF - DAY - MLS - LOOKING OVER THE EDGE OF A CLIFF AND PAST A FOREST TO THE TOWN OF GREEN HILLS, WHICH IS IN THE DISTANCE. CAMERA FLIES BACK ON THE CLIFF.</p> <p>1447-03</p> <p><b>SCENE 319</b> - MCS - HIGH ANGLE - WIND SWIRLS LEAVES IN CIRCLES ON THE GROUND.</p> <p>1450-07</p>		
		6AB - (464)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST				
<p><b>SCENE 320</b> - MCS - WIND SWIRLS THE LEAVES IN CIRCLES IN THE AIR.</p> <p style="text-align: right;"><b>1453-07</b></p>						
<p><b>SCENE 321</b> - FS - CAMERA DOLLIES IN AS THE LEAVES SWIRL IN CIRCLES, THEN A PORTAL OPENS. <b>MILES</b>, A TWIN-TAILED FOX CUB, ENTERS THROUGH THE PORTAL AND LEAPS INTO THE AIR.</p> <p style="text-align: right;"><b>1461-03</b></p>						
<p><b>SCENE 322</b> - MCS - MILES (LEGS) LANDS ON THE CLIFF.</p> <p style="text-align: right;"><b>1463-06</b></p>						
<p><b>SCENE 323</b> - MCS - MILES LOOKS AT THE READINGS ON A HANDHELD TRACKING DEVICE. CAMERA DOLLIES R AROUND MILES, WHO TURNS OFF THE DEVICE AND LOOKS FG TOWARD GREEN HILLS.</p>						
<p>MILES (face obscured) (sighs) If these readings are accurate, he's here. I found him. I just hope I'm not too late.</p> <p style="text-align: right;"><b>1478-00</b></p>	1176	1468.11	1474.1	5.6	<p>MILES TO HIMSELF) If these readings are accurate, he's here. I found him. (these readings : referring to the information being received on the tracking device) (he : Sonic)</p>	
<p><b>SCENE 324</b> - MFS - MILES POSITIONS HIMSELF ON THE EDGE OF THE CLIFF.</p> <p style="text-align: right;"><b>1479-09</b></p>	1177	1474.9	1477.15/	3.6	<p>MILES TO HIMSELF) I just hope I'm not too late. (Miles leaps off the cliff and uses his twin tails as rotors to fly toward the town)</p>	
<p><b>SCENE 325</b> - FS - CAMERA DOLLIES IN AS MILES RUNS BG ACROSS THE CLIFF AND LEAPS OFF.</p> <p>MILES (face obscured) (grunts)</p> <p>MILES DROPS OUT OF FRAME. HE THEN RISES BACK INTO FRAME, USING HIS TWIN TAILS AS ROTORS. CAMERA HOLDS AS HE FLIES BG TOWARD GREEN HILLS.</p> <p style="text-align: right;"><b>1491-07</b></p>						
						6AB - (465)

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 326 - BLACK BG.

ET#23 ROLLS UP:

Unit Production Managers  
J. MICHAEL WILLIAMS  
NAN MORALES

First Assistant Director  
JUSTIN MULLER

Second Assistant Director  
DAVID ARNOLD

Visual Effects Producer  
DENISE DAVIS

**Cast**

Voice of Sonic	BEN SCHWARTZ
Tom	JAMES MARSDEN
Dr. Robotnik	JIM CARREY
Maddie	TIKA SUMPTER
Rachel	NATASHA ROTHWELL
Wade	ADAM PALLY
Agent Stone	LEE MAJDOUB
Major Bennington	NEAL McDONOUGH
Vice Chairman Walters	TOM BUTLER
Crazy Carl	FRANK C. TURNER
Jojo	MELODY NIEMANN
Roadhouse Waitress	SHANNON CHAN-KENT
Roadhouse Thug	BRAD KELLY
Secretary of Homeland Security	ELFINA LUK
Navy Chief of Staff	GARRY CHALK
Air Force Chief of Staff	MICHAEL HOGAN
Army Chief of Staff	PETER BRYANT
Businessman	JEREMY ARNOLD
Businesswoman	JEANIE CLOUTIER
Parisian Little Kid	EMMA OLIVER
Minivan Kids	BAILEY SKODJE
	DEAN PETRIW
Minivan Dad	JEFFREY SANCA
Minivan Mom	LISA CHANDLER
News Anchor	CHRIS GAILUS
Receptionist	BETHEL LEE
Senior Glass Installer	ANTHONY SANTIAGO
Junior Glass Installer	JEREMIAH OH
Mime	CHARLES HEFFERNAN

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 327 - (CONTINUED)

ET#23 (cont'd):

Farmer Zimmer	TERENCE KELLY
Bartender	SEAN CAMPBELL
Bar Patrons	SCOTT PATEY
	SANDY ROBSON
Yoga Instructor	ANDREA MARCUM
Voice of Baby Sonic	BENJAMIN L. VALIC
Voice of Longclaw	DONNA JAY FULKS
Voice of Tails	COLLEEN O'SHAUGNESSEY
On Set Sonic	SCOTT PATEY
Stunt Coordinator	GARVIN CROSS
Stunt Rigging Coordinator	MONTE THOMPSON
Assistant Stunt Coordinator	DARRYL SCHEELAR
Stunts	LARS GRANT
	TIM CODY
	DAVE HOSPES
	DOUG ARMSTRONG
	BRADEN HAGGERTY
	SHIRAINÉ HAAS
	MATT REIMER
	DAN REDFORD
	RALPH EUGSTER
	KYE WALSTROM
	BRENNAN WALSTROM
	RYAN ENNIS
	RHYS WILLIAMS
	COLBY CHARTRAND
	DOUG CHAPMAN
	TOMMY EUROPE
	GERALD PAETZ
	VESNA ENNIS
	DEXTER BELL
	ROB BOYCE
	DAVID JACOX
	TONY BAILEY
	TODD SCOTT
	NILO GHAJAR
	CURTIS BRACONNIER
	GLENN ENNIS
	DAN PAYNE
	RON ROBINSON
	CHRIS WEBB
	LEIF HAVDALE
	TOMMY CLARKE
	BREANNA WATKINS
	BRIAN JAGERSKY
	MIKE MITCHELL
	BRYN ALEXANDER
	JEAN FRENETTE
	ROB HAYLEY

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 328 - (CONTINUED)

ET#23 (cont'd):

KRISTA BELL  
BEN FERGUSON  
IRMA LEONG  
FRASER CORBETT  
MATT KENNEDY  
CHELSEA JACKSON  
LANDON JACKLE  
JASON DAY  
KIA STUART  
JOLEIGH SCHULTZ  
TAMIKO BROWNLEE  
SABINE VARNES  
SHARON SIMMS  
DAN CUDMORE  
JARED PAYNE  
JOHN STONEHAM JR.  
JOLENE VAN VUGT  
KORY GRIM  
JANENE CARLETON  
TREVOR JONES  
RANDY LEE  
LAURA LEE CONNERY  
KAI HIRVONEN  
OWEN WALSTROM  
BILL FERGUSON  
DAN SHEA  
CHAD BELLAMY  
BYRON BRISCO  
NICK BARIC  
MIKE CRESTEJO  
DUANE DICKINSON  
IAN BINNIE  
ANDRE JETTE  
MIKE DOBBIN  
NEIL CALDWELL  
RICH PROHASKA  
CAMERON HILTS  
JIA CONDON

Co-Producers  
DMITRI JOHNSON  
DAN JEVONS  
KARINA RAHARDJA

Associate Producers  
MIE ONISHI  
CHUCK WILLIAMS

Supervising Art Director  
Art Directors  
GRANT VAN DER SLAGT  
CHRIS BEACH  
CRAIG HUMPHRIES

Set Decorator  
SHANNON GOTTLIEB

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 329 - (CONTINUED)

ET#23 (cont'd):

"A" Camera Operator	PETER WILKE
"A" First Assistant Photographer	DAN MORRISON
"A" Second Assistant Photographer	SPENCER ENNIS
Additional "A" Second Assistant Photographer	DARION TROTMAN
"B" Camera Operator	IAN LEVINE
"B" First Assistant Photographer	ALEX MARTINEZ
"B" Second Assistant Photographer	JOSH MARCOUX
DIT	MITCH BAX
DUT	RAYLENE LEDGERWOOD
Film Loader	VINCENT STANDER
Script Supervisor	SUSAN LAMBIE
Production Sound Mixer	DAVID HUSBY
Boom Operator	PARADOX DELILAH
Cable Person	JUNIPER WATTERS
Video Assist	JUSTIN JOHNS
Assistant Video Assist	XAVIER CALLAMAND
Chief Lighting Technician	DAVID TICKELL
Assistant Chief Lighting Technician	JUSTIN GILES
Chief Rigging Electrician	JARROD TIFFIN
Assistant Chief Rigging Electricians	BRENT GIES
Genny Operator	KEVIN ARNONE
Board Operator	HUGH MEIKLE
Electricians	IAN GLEDHILL
	RANDY JABLONKA
	ZACK COLE
	DAMIAN KLIMAN
	LIAM GERRIE
	JESSE DEACON
Rigging Lighting Console Operators	ERIN NELLIGAN
	PAUL SICZEK
Rigging Lighting Set Wirepersons	MAGNUS BJURLING
	STEVE HOLLAND
Rigging Electricians	MATT LAFLAMME
	STANLEY MISHRA
	PHIL STAPLETON
	ASSEN GADJALOV
	CHRISTIAN KOZAK
	AARON TALOS
	DANIEL GOERTZEN
	AARON FAJKOVIC
First Company Grip	KIM OLSEN
Second Company Grip	DUBIN KIM
First Company Rigging Grip	DAVID McINTOSH
Second Company Rigging Grips	ROBIN SAY
	PETER PACULA

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 330 - (CONTINUED)</b>		
ET#23 (cont'd):		
"A" Dolly Grip Operator		JACK CRUIKSHANK
"B" Dolly Grip Operator		NICHOLAS DENT
Lead Grip		DREW DAVID
Grips		MIKE DODD
		STEVE HAMILTON
		ALAN McINDOE
		WESLEY GRYCKI
Head Technician		CHRIS COVE
Crane Technicians		IAN GUNS
		SPENCER WHITNEY
Lead Rigging Grips		TONY HYLAND
		NICK QUINN
		SERGIO PETRE
On Set Rigging Grip		ANTHONY CREERY
Property Master		NEVIN SWAIN
Assistant Props Master		KEVIN COCKELL
Props Buyer		MIHO YAMAMOTO
Props Build Supervisor		DON MATLO
Props Builders/Buyers		KALYNN KALLWEIT
		LISA GODWIN
On Set Props		DAMON BEBEE
		CLAYTON FLAGG
Props Truck Supervisor		HEATHER MURRAY
Set Designers		BRYAN SUTTON
		DEVIN GRAY
		ANDREW McCONNELL
		BENOIT WALLER
Assistant Set Decorators		DAVID TURGEON
		ESTER BOVARD
Set Dec Coordinator		GENEVIEVE BRIDGES
Set Dec Buyers		MIKE KEEL
		KELLY McLEOD
		JANET CLARK
Lead Set Dressers		ANTHONY BECK
		SEAN BLACKIE
Set Dressers		ANDREI MAHANKOV
		WICHUDA JUNPUANG
		MARGEURITE ROYER
		JOHN VANDERMOLEN
On Set Dresser		ROSS WAHL
Assistant Set Dresser		AINSLEY McINTYRE
Set Wirepersons		KEITH BROOKES
		TONY O'REILLY
		GRAEME KLEIN
		VINCENT UYTDEHAAG

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 331 - (CONTINUED)</b>		
ET#23 (cont'd):		
Costume Supervisor		JOSEPH T. MASTROLIA
Assistant Costume Designer		PAULA PLACHY
Costume Coordinator		JENNIFER GROSSMAN
Set Supervisor		JEFFREY FAYLE
Truck Costumer		KIM BEJAR
Set Costumers		TARYN BAILEY
		AMIE PAYNE
		CAT MUDRYK
Prep Costumers		PHUONG CHAU
		ALISON WALL
Key Costume Ager/Dyer		DENISE GINGRICH
Costume Agers/Dyers		TESSA ARMSTRONG
		BRIDGET CATCHPOLE
Costume Cutter		GLORIA CHAN
Costume Seamstresses		PATRICE YAPP
		VINA GUINGCANGCO
Makeup Department Head		CHRISTOPHER PINHEY
Makeup Artist		DOROTHEE DEICHMANN
Makeup Artist to Mr. Carrey		TINA ROESLER KERWIN
Makeup Effects		JEANNIE SATTERTHWAITE
		CLARISSA JORQUERA
Digital Makeup by		DIGITAL MAKEUP GROUP, LLC
Digital Makeup Designer		BILL CORSO
Senior Digital Supervisor		LISA DEANER
Senior DMG Producer		JACQUIE BARNBROOK
DMG Executive		DAVID LAKE
Pipeline		ANDREW MUMFORD
Coordinator		ALYSSA KNITTEL
FX3X Executive Producers		KRISTIJAN DANILOVSKI
		MILOVOJE GJORGJEVIKJ
FX3X Supervisor		NIKOLA CENEV
FX3X Producer		TANJA TOPUZOVSKA
Composite Artists		NADICA SLATINEC
		OLIVER VELICKOVSKI
		REHAN ABDULOVSKI
		MARTIN TRPKOVSKI
		DEJAN BOSHKOV
		CHASLAV BOZINOVIKJ
Hair Department Head		DEBRA WIEBE
Hairstylists		TARYN DAY
		SAMANTHA SMITH
Hairstylist to Mr. Carrey		ANNE MORGAN
Post Production Supervisor		LISA RODGERS



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 332 - (CONTINUED)</b>		
ET#23 (cont'd):		
Supervising Sound Editors / Sound Designers		ETHAN VAN DER RYN ERIK AADAHL, MPSE
Re-Recording Mixers		ANNA BEHLMER MARK PATERSON
First Assistant Editor		JOSEPH DICKERSON
Visual Effects Editors		STEVE RHEE LINDA DRAKE
Assistant Editors		JULIA KILCOIN SALVATORE VALONE
Assistant Editor (Vancouver)		THOM KYLE
Visual Effects Assistant Editor		ALEX HEPBURN
Editorial Production Assistant		SIMEI PULU
Special Effects Coordinator		ALEX BURDETT
Assistant Special Effects Coordinator		ADAM TAYLOR
Special Effects Foreperson		RANDY PARKS
Special Effects Buyer		RAQUEL DOMINGUEZ
Lead Fabricators		ERIC LEMAY ANDREW VERHOEVEN
Fabricators		STEPHEN HEPWORTH ED DUGGAN HARRY TOMSIC RON SEIDA STEWART BRADLEY SYLVAIN HOULE JOSH BENJAMIN RICHARD MARMION
Special Effects Assistants		TUCKER VEZINA JOLON WARRIOR BRETT YAVIS TEVIN MAKER AMY YURKEWICH COLIN EVANS
Location Manager		ABRAHAM FRASER
Assistant Location Managers		MICHAEL LEGRESLEY JURAJ SLIVARICH
Trainee Assistant Location Manager		JESSICA RUPERT
Casting Associate		LESLIE WOO, CSA
Casting Assistants		REBECCA WYMAN SHERIZ TAMBANILLO
Location Casting		CORINNE CLARK, CSA JENNIFER PAGE, CSA
Background Casting		ANDREA BROWN
Background Wranglers		ANDREA HUGHES CRYSTAL WILSON ANNABEL GREEN HOLLY PINDER

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 333 - (CONTINUED)</b>		
ET#23 (cont'd):		
Production Coordinator		KIMBERLY BUCKHAM
Assistant Production Coordinators		CASSIDY KENNEDY SIMON GUERETTE-LANGLAIS TALIA SCHIEBER
Second Second Assistant Director		EDDY SANTOS
Third Assistant Director		MEGAN SCHAUFELE
DGC Trainee		HALEY LAUTEN
Computer Playback Supervisor		DANNY HO
Playback Coordinator		BRIAN WALLIS
Playback Operator		BLAIR WALTERS
Assistant Art Directors		LIZ GOLDWYN
Concept Artists		DOUGLAS HIGGINS STEPHEN BEDFORD SUNIL PANT BRIAN CUNNINGHAM KIRSTEN FRANSON MARK YANG ALEX J. CUNNINGHAM
Sonic Character Supervisor (Sega)		TAKASHI IIZUKA
Lead Sonic Designer (Blur Studio)		TYSON HESSE
Sonic's Island Concept Artist (Sega)		HIROSHI NISHIYAMA
Graphic Designers		SHANNON COURTE ERIN SINCLAIR MORGAN McCONNELL
Art Department Coordinator		LAUREN GEAGHAN
Financial Controller		ERIC PIKE
Production Accountant		MICHELE LEE
First Assistant Accountants		JANINE SCHIRO MIKE AICHHOLZ SYLVIA JANG
Second Assistant Accountant		MICHEL RHEAULT
Accounting Clerks		DAVID DENG LEANNE DUCHARME
Payroll Accountant		TRISH VENGOECHEA
Payroll Assistant Accountant		JACQUELINE BRADLEY
Visual Effects Production Manager		CLAYTON LYONS
Post Vis/In House Supervisor		JOEL PRAGER
Visual Effects Post Coordinator		KRAIG TYTUS
Digital Asset Coordinator		DON GLOETZNER
In House Compositors		TRICIA BARRETT JOY TIERNAN
Second Unit On Set Supervisor		NEIL IMPEY
Visual Effects Lead Data Wrangler		KENT O'CONNOR
Visual Effects Assistant Data Wranglers		ADAM PRAUGHT REBECCA FIELDS
Visual Effects Assistant Coordinator		JEFF COLCLOUGH

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 334 - (CONTINUED)

ET#23 (cont'd):

Assistant to Mr. Moritz	HELEN ALTO
Assistant to Mr. Nakahara	TAKASHI SHIRAI
Assistant to Mr. Miller	ZACK HARDY
Assistant to Mr. Ascher	SAMMY WARSHAW
Assistants to Ms. Morales	RACHEL MORGAN
	CLAIRE WALDEN
Assistant to Mr. Carrey	NICOLE MONTEZ
Camera Trainee	MATTHEW FITZGIBBON
Production Assistants	CHLOE CARTER
	TINA OK
	TAYLOR JOHNSON
	TAYLOR PRICE
	ROB CRAMER
	RODRIGO PACHECO
	MAISIE LUCAS
	COLE McFARLANE
	ALEXANDREA BYRNE-MINTERN
	BROOKE PETERSMEYER
	MIKENNA STEVENS
	KYLE HUSSETT
Sound Editorial by	e <sup>2</sup>
Sound Designer	TIM WALSTON, MPSE
Dialogue/ADR Supervisor	DAVID V. BUTLER
Additional Sound Designers	BRANDON JONES
	CHRIS DIEBOLD
	JASON W. JENNINGS
	JOHN MARQUIS
	GOEUN LEE
Dialogue Editors	MATT CAVANAUGH
	RUSSELL FARMARCO
	NANCY NUGENT-TITLE
Supervising Foley Editor	JONATHAN KLEIN
Foley Editor	WILLARD J. OVERSTREET
First Assistant Sound Editor	EMMA PRESENT
Assistant Sound Editors	VERONICA LI
	JESSE ROSENMAN
Foley Artists	ALICIA STEVENSON
	DAWN LUNSFORD
Foley Mixer	DAVID JOBE
Voice Casting	ASHLEY LAMBERT
Loopers	RANJANI BROW
	WENDY HOFFMANN
	ARIANNA QUINCY
	LYNN EVANS
	JAQUITA TA'LE
	STEPHANIE RODGERS
	KIRK BAILY
	MATT CORBOY

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 335 - (CONTINUED)</b>		
ET#23 (cont'd):		
		DAVID MICHIE SHANE SWEET RIF HUTTON SCOTT MENVILLE ZACH SELWYN DAVID BERON
Music Editor		KATIE GREATHOUSE
Score Programmed & Mixed by		TOM HOLKENBORG
Additional Music by		ANTONIO DI IORIO
Score Conducted by		EDWARD TRYBEK
Score Orchestrated by		EDWARD TRYBEK HENRI WILKINSON JONATHAN BEARD TOM HOLKENBORG
Music Preparation		EDWARD TRYBEK HENRI WILKINSON
Librarian		JOSEF ZIMMERMAN
Music Contractor		PETER ROTTER for ENCOMPASS MUSIC PARTNERS
Additional Synth Programming by		SARA BARONE
Score Recorded by		CHRIS FOGEL
Technical Score Consultants		JACOPO TRIFONE SHWAN ASKARI JARROD ROYLE-ATKINS GEVORG CHEPCHYAN
Digital Recording by		KEVIN GLOBERMAN
Music Recorded at		ELBO STUDIOS, GLENDALE, CA
Music Mixed at		COMPUTER HELL CABIN
Music Production Services		MICHIEL GROENEVELD
Construction Coordinator		JOHN DALE
Construction Buyer		DAN MILLER
Construction Forepersons		BILL FORSTER RODGER SCHULTZ TIM BATTLE DAVID FUKAKUSA
Metal Fabrication Forepersons		ERIC LANGSTROTH VERN WINN
Lead Carpenters		TODD HANDEL PERRY BAYCROFT MARK ENNIS SAM McMASTER JAMES THUMM JEREMY YOUNG CHARLES AUDET BRIAN SAMMARTINO
Head Sculptor		JACK GAUVREAU
Lead Hand		JACQUES PARADIS

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 336 - (CONTINUED)</b>		
ET#23 (cont'd):		
Lead Labourer		EVAN WORTLEY
Scenic Carpenters		KERRY SOAMES
		DYLAN BOYCE
Scenic Carpenter/Shop Steward		MICHAEL QUIRK
Maintenance/Tools		CHRIS VAN STREPEN
Scenic Helper/Forklift		RICK GUETRE
Scenic Carpenters		KAMEL ARMONPOUR
		TYLER ASKE
		TYLER DEGE
		BRIAN KAISER
		ARIEL NAKAGAWA
		JORDAN NELSON
		JIM PATKO
		MICHAEL PATKO
		RON ROBINSON
		JOHN WACE
		JOHN WHIPPLE
		CHRIS LATTEY
Scenic Helper		NICOLAS McNABB
Construction Consultant		JAN KOBYLKA
On Set Carpenter		JOHN KOBYLKA
Head of Greens		ROHAN LYAL
Assistant Head of Greens		MIKE SIVER
Lead Greenspersons		JONATHAN ZUBATIUK
		ERICH HEPNAR
		PHILLIP LUNT
Greenspersons		JEFF BAKER
		GREG SAND
		ANDREW THOMPSON
		JANA KELLY
		SARAH McCULLOCH
		KARRY BAJWI
		LEE DONNELLY
Paint Coordinator		JJ MESTINSEK
Paint Forepersons		LYNN CHAULK
		GRAHAM JOHNSTON
Paint Buyer		KARIN KENT
Paint Leads		CAROLE KELLY
		EREZ NAKAGAWA
Scenic Artists		MICHAEL COSMAN
		LEANNE CURRIE
		YVONNE PEDDEMORS
		LINDA BISHOP
Plasterer		JOSEPH DALE

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 337 - (CONTINUED)

ET#23 (cont'd):

Transportation Coordinator	DAVE LIBOIRON
Transportation Captain	PAUL TALBOT
Transportation Co-Captain	WYLEY VLAHOVIC
Transport Coordinator Assistant	DARLENE LIBOIRON
Picture Car Coordinator	TOM KATINIC
Picture Car Wranglers	GABOR KORBELY
	WESTON DEY
Picture Car Mechanics	MICHAEL MILNE
	ANDY SMITH
	DOUG McCLURG
Security Captain	RICK NICHOLSON
Security Co-Captain	SHANE CONLEY
Security	NEIL IBBETSON
Safety & Risk Management Supervisor	SCOTT PARSONS
Animal Wrangler	IAN DOIG
Craft Services	MICHAEL PAIK
	SEAN AISLABIE
	FABIO NOVITSKY
Catering	SERRANO CATERING
Chefs	DAVID LEE
	LEN ANTONATION
	DAVID RIBEN
	TYLER GYURKOVITS
	RYAN DONER
	ALICIA WISE
Unit Publicist	HEIDI FALCONER
Still Photographer	DOANE GREGORY
Clearances Coordinator	JON ORNOY
Clips and Licenses	JODI TRIPI

**Blur Studio**

Post-Viz	
Animation Supervisor	WARREN GRUBB
Executive Producer	AL SHIER
Production Coordinator	CELINE LAM
Animators	BRYAN HILLESTAD
	CHRISTIAN REESE
	GREG RIZZI
Compositors	NOLL LINSANGAN
	NABIL SCHIANTARELLI

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 338 - (CONTINUED)

ET#23 (cont'd):

Concept Art and Storyboards	
Storyboard Artists	AHMED NASRI DAVID LUX DOUG OLSEN HEIKO VON DRENGENBERG MATT JONES OLIVER THOMAS YU SU
Concept Designers	ANTHONY JONES ERIK EHOFF DENNIS CHAN EVEN MEHL AMUNDSEN HUEALA TEODOR MUSTAFA LAMRANI NIKOLAI LOCKERTSEN SEAN McNALLY SERGEI BORISENKO CHIN HSUAN WANG SYLVAIN SARRAILH TIANHUA XU TOHRU PATRICK AWA WU DEJIAN

**Second Unit**

Second Unit Director/Director of Photography	PETER COLLISTER, ASC
Unit Manager	RHONDA TAYLOR
First Assistant Director	SHAMESS SHUTE
Second Assistant Director	GURJIT CHOCHAN
"A" Camera Operator/Steadicam	DEAN HESELDEN
"A" First Assistant Photographer	CHRISTOPHER GIBBINS
"A" Second Assistant Photographer	ASHTON HARMON
Digital Loader	EMILY RAGLIN
DIT	CHRIS BOLTON
"B" Camera Operator	ANDY WILSON
"B" First Assistant Photographer	CARAGH FITZSIMMONS
"B" Second Assistant Photographers	BRIAN SHAW SHAWN KIM
Utility Second Assistant Photographer	PIERRE-SEBASTIEN CABREJO-JONES
Script Supervisor	CAROL GREEN-LUNDY
Chief Lighting Technician	JAMES JACKSON
Assistant Chief Lighting Technician	JAMES ADRIAN MOTTRAM
Lead Electrician	TEO JARA TABOADA
Electricians	CLYDE HARRELSON JOHN WILLIAMS MAYA BATTEN-YOUNG SCOTT RUDDY

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 339 - (CONTINUED)</b>		
ET#23 (cont'd):		
Board Operator		JOSH HOLMES
Generator Operator		PAUL MATSALLA
First Company Grip		TROY SOBOTKA
Second Company Grip		LEON SERGINSON
"A" Dolly Grip Operator		RYAN MONRO
"B" Dolly Grip Operator		TODD HLAGI
Grips		JESSICA YI
		JAMES KOHNE
Property Master		JERRY STAAR
Assistant Props Master		HEATHER McDONALD
On Set Dresser		SHANE WANLESS
Key Hairstylist		ANDIE HO
Hairstylist		TAMMY LIM
Key Makeup Artist		SOFIA PHILLIPS
Makeup Artists		LYNE DENOMME
		MEGHAN JUDGE
Video Assists		LANCE WHITE
		JEFF BJORGUM
		DAVID McKNIGHT
Location Manager		DAN KUZMENKO
Assistant Location Manager		KRZYSZTOF KADZIELSKI
Trainee Assistant Location Manager		JONATHAN WU
Location Office Runner		CHELSEA ALBRIGHT
Assistant Production Coordinators		LINDSAY OLEKSIUK
		FARIA KHAN
Third Assistant Director		TATIANA RAGSDALE
DGC Trainee		BRYCE McLAUGHLIN
Camera Trainees		EDWARD YIN
		BRENDAN NAGEL
On Set Carpenter		TOM KOBYLKA
Transport Captain		ROB VREUGDE
Catering		TRUFFLES CATERING
Chefs		CRAIG CATENA
		DARYL BURCHYNSKY
		JAMES GATTEY
		MADELINE MACKAY
Craft Services		ANNA PERZEL
		BRIGITTE BEAUDOIN
Visual Effects by		MPC
Visual Effects Supervisor		CHRIS UYEDE
Visual Effects Producer		SKYE RADIES
Animation Supervisor		CLEMENT YIP
CG Supervisors		FRANCESCO PINTO
		MATTIAS ENGSTROM
		VINCENT ITALIA



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 340 - (CONTINUED)

ET#23 (cont'd):

2D Supervisors	ERIC ANDRUSYSZYN ALES GARGULAK VIKTOR RADULOV MARC RICE KAMALAKKANNAN VAIRAKKANNU
Asset Supervisor	DAN ZELCS
Visual Effects Production Managers	OLIVIA HUI JEFFREY BRYAN MONICA HYON KYONG RHO SHWETA RODE
Visual Effects Executive Producers	PHILIP GREENLOW CECILIA MARIN CHRISTIAN ROBERTON
Visual Effects Editor	PHILIP DROBAR
Visual Effects Production	YASURI ARIZA YASMIN BLAKE LAUREN BOULET AMANDA BURNS YOGESH CHAUTEL RAHUL DASGUPTA AMARNATH E KEVIN FRIEL ROBERTO ALFREDO FUSCIARDI EZEQUIEL GERSZONOWITZ LIAT HAR GIL EDAN HOPPER DALILA JOVANOVIC AYUSHEE KHUDANIA SOWMYA KOLLI SNEHN KURUVILLA AIMEE MULLIGAN BARRA O'DUBHGHAILL RENEE PAILLES HARSHIT PATADIA SARAH PIKE ADELINE PIZZATO SHREEHARSHA RAO SUDHIKSHA S RAVI SHETTY SHAOYU SIAO JASMINE SINGH DYLAN ST. AUBIN DEANNA STORKEY CONNIE SUNG VIHANG SURYVANSI CHRIS VERMEULEN KITTY WIDJAJA JOHANA WONG KARINA ZAMBELLI

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 341 - (CONTINUED)

ET#23 (cont'd):

Lead Digital Artists

DOUGLAS ADDY  
ARIF AKCA  
ALPHY ANTO  
RICHARD BELL  
PAUL BOYD  
RORY BRYANS  
JEFFREY BURT  
HUBERT CHAN  
GIL NAM CHOI  
DEBANJAN CHOWDHURY  
VISHNU CS  
CHRISTIAN CUNNINGHAM  
ANITA DABAS  
CHINMAY DAS  
NIKHIL DESHMUKH  
MAXIME FLEURY  
DIEGO GUERRERO  
KAKI HUDGINS  
GRAHAM HUDSON  
STU HUNTER  
FRANCESC IZQUIERDO  
LEE JOHNSON  
NABEEL K  
KEVIN KOHRI  
SHARAN KUMAR  
CHUNGHWAN (DANIEL) LEE  
YANN LEROUX  
SERGEI LOURIE  
PAVAN MALLAIAH  
DHANESH P V  
JAYAPRAKASH P J  
VIJAYAN PAULSAMI  
SANDESH RAMDEV  
NANDHU RC  
RAJESH REDDY  
ARJUN REDDY  
JORDI RIBE PUJOL  
NORBERT THEODOR RUF  
SCOTT RUSSELL  
RAJKUMAR SAPATE  
PUSHPARAJ SETHU G  
RAJNISH SHARMA  
EZHIL DEVA PRIYAN TITUS RAJ  
DIVYA KUMAR VIJ  
ASHRAF VK

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 342 - (CONTINUED)

ET#23 (cont'd):

Digital Artists

BHARATHKUMAR A  
ADARSH ABRAHAM  
JUAN ALCARAZ AGÜERA  
LUIS IVAN AGUILAR TORRES  
TOR OEYSTEIN ANDREASSEN  
MANDAR ASABE  
GIRIBABU BADI  
THOMAS BAEZ  
VUDDAGIRI BALANITISH  
HAYDEN BARNETT  
JUAN BARRALES  
ROMAN BATAEV  
LEO BEALL  
JEV BELYAEV  
SUSAN ANNA BENOY  
DIVYANSHU BHARDWAJ  
SACHIDANANDA BISWAL  
ALIN BOLCAS  
JESUS ARTURO CAMPA VILLA  
MARCELLO CARVALHO  
ARUNSRIRAM CHALLA  
CHI HO CHAN  
NING EN CHANG  
SNEHASIS CHATTERJEE  
MAHENDRASINGH CHAUHAN  
YA-YU CHEN  
HSIANG-SHENG DAVID CHENG  
ASHISH CHIKHALKAR  
ANDREW HUNG CHIU  
KIRAN CHOBHE  
PRADYUT CHOWDHURY  
CHEYEN CHUANG  
KENNY CLARK  
SEAN COGHLIN  
ANDRES CORON  
ANTONIO CORTES  
FERNANDA CRUZ  
RAHILKUMAR DARJI  
JAGADEESH DASARI  
JOHN DAVIS  
ANDREA DE MARTIS  
SAMANTHA DELGATO  
NIKHIL DHAWAN  
DAN DINDAROV-SLONIMSKY  
ALEJANDRO DORADO MARTIN  
MADHAVENDRA DUBEY  
BARAKATH BANU DUMMI SALEEM  
JANARDAN DWIVEDI  
HILTON EANG

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 343 - (CONTINUED)

ET#23 (cont'd):

ANNE THERESE FEENY  
BIBI FONTANA  
ROBERTO FRANSCELLA  
MICHELANGELO FRISONI  
LOKESH G  
SHIVAKUMAR GADDY  
AMOL AJIT GAIKWAD  
HEMANT GAIKWAD  
MALLIKARJUNA GANGISETTI  
PAWAN GHODAKE  
SANJEEV GIDDALURU  
ROBERTO GRACIA FAJARDO  
SIMON GREEN  
HARRY GREEN  
PALMER BRADLEY GRIMES  
BENJAMIN GRISEL  
ARIHANT GUPTA  
MARIA GUTIERREZ CASADIEGO  
MAGID HAJJ  
TIM CHRISTOPHER HARRYSSON  
BRADLEY HENKE  
DAVID HIPPI  
NHI NGOC HOANG  
BALAKRISHNA ISUNURI  
ABHISHEK IYER  
KIRANKUMAR JANNARAPU  
JASON JAW  
SARAH JOHNSON  
ELSA JOSE  
VEDHANARAYANAN JS  
MELVIN K  
JABADHAS K  
SPIROS KALOMIRIS  
ROHIT KAMBLE  
BRIAN KANG  
SRIRAM KANNAN  
SELMAN KANTARCI  
TADAOMI KAWASAKI  
JAKE KEARNEY  
KEVIN KEATING  
NICOLETTE KISS  
JOSHUA KNORR  
MANIKANTABABU KOLLEPARA  
CAMILA KORAN  
BENJAMIN KREBS  
NARESHKUMAR KRISHNAMOORTHY  
DINU KUMAR  
SWATI KUMBHAR  
MEGAN LAMAR KUNTZ  
TAIGA KUROSAWA  
BOON YEO KWEN

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 344 - (CONTINUED)

ET#23 (cont'd):

RORY GARY LASSEN  
YUSONG LEE  
VINCENT LEE  
BOBBY LIAUW  
HARSHADA LODHA  
NATALIA LOKTIONOVA  
ANDRO LUCICH CRUZ  
JIARUI LUI  
UDDIPTA MAITRA  
JORGE ANTONIO MARTIN ORDONEZ  
ALEX MARTINEZ  
RICHARD MASON  
LEELAKRANTHI MATTA  
GUILLAUME MAYER  
LAURA MCCOLM  
SHAUN MCLELLAN  
JAY MEHTA  
NICOLE MENDEZ FERRANDIZ  
VISHNU MG  
ALICE MIGGIANO  
ANDREW MILLS  
VISHAL MISTRY  
AKSHAY MOHAN  
ANIKET MOHITE  
STEPHEN MOLYNEAUX  
SURAJEET MONDAL  
PASCHALIS MOURIKAS  
TAYLOR MORGAN MUHOBERAC  
MOHAMMAD KAMIL MULLA  
YASHWANTH MUMMADISETTY  
SEKHAR MYLAPILLI  
YELURI NAGARJUNA  
YOGESH NALAWADE  
ADAM SWAN NIEDERER  
THOMAS NIVET  
EDMOND NOLAN  
ADEL NURZHANOVA  
CARLOS OCEGUERA  
PATRICK O'CONNOR  
JAMES O'DONNELL  
HERNAN OROZCO  
KELLIE O'SULLIVAN  
MITCHELL OZANNE  
SIVA KUMAR PADALA  
SHANELLE PADILLA  
VENGATRAJU PANDARINATHAN  
RATNAM PANDYA  
YOUNG-EUN PARK  
HARSH PATEL  
AMIT PATIDAR

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 345 - (CONTINUED)

ET#23 (cont'd):

MANALI PATIL  
PRAKASH PATNE  
PRASANTA PAUL  
NASH PEREIRA  
SRAVAN POTTAPATI  
PRAVEEN POTTAPATI  
GORLE PRASHANTHKUMAR  
PIERRE PRINZBACH  
ANGELENA LEANNE ESAU QUAGLIOTTI  
MANJUNATH R  
RABIA RAHOU  
RINKI RAI  
CLAUDIA RAMCKE  
SURESH RAO  
JASMIN RASIAH  
ERIK RASMUS JOHANSSON  
GARRICK RAWLINGSON  
THOMAS RICHARDSON  
KUNAL ROY  
ALEX RYBIN  
KAMMARA SAI TEJA  
PRANTAR SAIKIA  
PETR SAJNER  
DEBABRATA SARKAR  
EUGEN SASU  
MAXIMILIANO SCHNEIDER  
RICCARDO SERRAO  
PONUGOTI SHIVAKUMAR  
ADITYA SHUKLA  
SARAVMIT SINGH  
RAHUL SINGH  
JASVINDER SINGH  
IGOR SINIATULOV  
RICHIE SIU  
WESTON SLATER  
ALESSANDRA SPARREBOOM  
SHERIDAN STEVENS  
KENNETH JAMES STEWART  
STEPHANE STRADELLA  
ENID SUH  
AKMAL SULTANOV  
DENIS SVILOGUZOV  
SHIVA T  
FAIZAL TAHIR MOHAMMED  
ALEX JOHN TAN BOON CHUAN  
MARCELLO TERNI DE CASTRO  
JENNIFER THOMPSON  
AMY THONG  
SEIYA TOKUDA  
HUAI-JU TSENG

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 346 - (CONTINUED)

ET#23 (cont'd):

	ARSENII TURGULAINEN
	JULIE TYLER
	MIROSLAV UZUNOVIC
	SANDEEP V
	ANKIT VAJPAYEE
	ELENA VALLVERDU PAGES
	JAN VAN DER HAAS HABIB
	HARDIK VANKAR
	SUKHPAL SINGH VASUDEV
	RICARDO VELEZ
	KEVIN VERNET
	YASMINE VESALPOUR
	VISWAS VIJAYAN
	VIJAYA VISHNU
	HARISH VISHWAKARMA
	CAREY WANG
	EUN YOUNG WANG
	TING WANG
	NANA WEN
	MELISSA WHITCOMB
	AIDEN WILK
	SAMANTHA WILLIAMS
	MICHAEL WILMAN
	RYAN WING
	JIAN WU
	RINJESH YADAV
	SASSON YARON
	BRITTANY YOUNGCHIEF
Software and Technology Support	SABIN A B
	GANESH B R
	MELISSA BELL
	SUNIL BABU CHANDAMALA
	PARIMAL DESAI
	MICHAEL FOURNIER
	SHALLON HARVEY
	CANDICE HARVEY
	GAURAV JAGNANI
	SHIJU P JOHN
	KORAK KALYAN MANNA
	NICK MURPHY
	JINALI PATEL
	JAN PILARES
Heads of Studio	JIM RICHARDS
	KRANTI SARMA
Heads of Production	JOSEPHINE DINATA
	VÉRONIQUE MESSIER-LAUZON
	KIRAN PRASAD
Heads of Creative Operations	LEAH BEEVERS
	JOE EVELEIGH
	KIRAN KUMAR

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 347 - (CONTINUED)</b>		
ET#23 (cont'd):		
Visual Effects by Studio Supervisors		MARZA ANIMATION PLANET HIDEKI OKAMURA AKIRA SUGANO HARUHIRO UCHIDA
Visual Effects Producer		MAYUMI TACHIKAWA
Line Producer		EMERALD WONG
Visual Effects Supervisor		DAVID NELSON
Digital Supervisor		TAKAHIRO ARAKAWA
CG Supervisor		MANUEL ALBERTO ROJAS
Production Managers		TOMOHIRO MITSUI MAKOTO MIYAZAKI
Coordinators		CHISATO AKIYAMA AKI FUKUDA CAROL WU MARIKO ASADA HIDEYUKI YANAGISAWA MARI MIYAMOTO JJ HOO MARINO SUZUKI YUKO KITAJIMA MEGUMI KURATA
Assistant Coordinators		RINA ONOUE HIROKI TAKAHASHI
Art Director		TOSHIYA UMEDA
Concept Artists		KIYOAKI KAMEI KAZUKI ABE SATOSHI TAKAHARA
Digital Matte Painter		YUKO TAKESHITA
Character Modeling Supervisor		SATOSHI KOUNOSU
Character Modelers		TAKUYA UEDA EMIRI MINAGAWA KA MON STÉPHANE DUFOURNIER
Environment Supervisors		GRAHAM OLSEN ARNAUD MEILHON
Environment Artists		NICOLA RUSSO KOJI NAGATA KAORI INAGAKI KAZUSHIGE HAYAKAWA CHIAKI HASEGAWA YUSUKE SATO HIKARU INABA ASHKAN MASHHADI ZANJIRIAN DJ KIM
Environment Texture Artist		DAVID GURREA HERNANDEZ
Look Development Artist		PABLO ANGELES ZUMAN
Previz / Layout Supervisor		TAKAAKI KISE
Previz / Layout Artists		TATSUNORI TOMIYAMA KYOKO YONEMOTO RUBY HAN



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<b>SCENE 348 - (CONTINUED)</b>		
ET#23 (cont'd):		
Final Layout Artist		KEVIN CHUA
Animation Supervisors		SHASHWAT BRAHMBHATT
		RAUL CARVAJAL SORIANO
Animators		LUIS CALVO SAEZ
		PRALHAD SHIVANE
		KENTARO NIINA
		SEIYA OEDA
		JAMES YOUNG
		BEE BEE LIM
		BRIAN RIORDAN
		JIRO YAMAGISHI
Rigging Supervisor		MOHAMMAD JAFARIAN
Rigging Artists		MARIA DOLORES PACULAN
		CHIA WEI CHA
		HARSHAD BARI
Character FX Lead Artists		ALEXIS BAUDOIN
		KIYOSHI ABE
		TATSUYA AKAGI
Character FX Artists		KENTA MORINAGA
		SOMCHAI THONGYOD
		TOSHIO ISHIDA
		RYOHEI NAGAMINE
Lighting Supervisor		ANGSHUMAN DAS
Lighting Lead		BARRY KRIEGSHAUSER
Lighting Artists		MATTHEW SATO-SMITH
		TAKUTO YAMAUCHI
		SATOSHI TOMATSU
		KAORU CHIKAOKA
		JESSE FRANKLIN
FX Supervisor		SHOHEI OKAZAKI
FX Artists		DAISUKE SATOYOSHI
		IGOU
		SUGURU NOGAMI
		JACYS LIN
Compositing Supervisor		SAM SALEK
Compositing TD		MASAHIRO TERAOKA
Compositing Leads		NEIL JIANORAN
		AKSHAY SACHDEVA
Compositing Artists		TOMOYUKI TANAKA
		YUMA MIYAZAKI
		TAKESHI KITAMURA
		YASU HARU YOSHIZAWA
		HIROE AOYAMA
		MAICKEL QUINET
		TAKAMITSU YONEDA
Pipeline Supervisor		GAETAN GUIDET
Pipeline Engineer		SOL KIM
Pipeline TD		BRENT FORREST

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
SCENE 349 - (CONTINUED)		
ET#23 (cont'd):		
System Engineers		YUKI AKISHIGE
Production Support Team		KOICHI TANBA
		KENICHI YOSHIOKA
		MINORU FUKUDA
		MIYUKI OGIHARA
		KOJI ITO
		HIROMI SATO
Visual Effects by		TRIXTER
Visual Effects Supervisors		MICHAEL WORTMANN
		ALESSANDRO CIOFFI
Visual Effects Producers		JENNIFER THOMPSON
		FRANZISCA PUPPE
Animation Supervisor		SIMONE KRAUS-TOWNSEND
CG Supervisor		CHRISTOPHER SMALLFIELD
Compositing Supervisor		MICHAEL DOHNE
Visual Effects Production Manager		SARAH FERNANDEZ
Visual Effects Coordinators		AGUSTINA ARCONDO
		RAMONA DOMINICK
Head of CG		RADU ARSITH
Head of Rigging		RUTH WIEGAND
Trixter Executive Producer		CHRISTIAN SOMMER
CG Artists		JOSIP VRANDECIC
		STILIYAN KYUSHELIEV
		THOMAS HIEBLER
		ANNA KRIEGL
		FLORIAN OLIVER FRIEDMANN
		GRANT HARRIS
		PATRICK KERN
		NICOLA RUSSI
		JUAN MARTÍNEZ MARTÍNEZ
		TRAVIS RAMSDALE
		BELÉN SOUSA DOMÍNGUEZ
		FREDERIC DIN EBONGUE
		JAN HEKTOR
		MAREK SULĘCKI
		STEFAN BRAND
		MARIO REITBAUER
		MIKKEL ARILDSEN
		CHRIS JOHN DEBSKI
		JÖRG UNTERBERG
		FLORENS WARTENBERG
		KONSTANTIN BORCHERT
Visual Effects by		SHADE VISUAL EFFECTS
Senior Visual Effects Supervisor		BRYAN GODWIN
VP of Production		LISA MAHER
Visual Effects Producer		RAEHEL KASPRZAK

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
SCENE 350 - (CONTINUED)		
ET#23 (cont'd):		
Visual Effects Production Manager		KARINA BENESH
Visual Effects Coordinator		ANGELIQUE CECERE
Visual Effects Editor		RYAN ANDERSEN
CG Supervisor		DAVID STRIPINIS
Animator		TRACIE COTTA
CG Generalists		OMER GURKAN
		JORDON GONZALES
Compositing Supervisor		PETER SIDORIAK
Compositing Lead		CHIP BADEN
Compositors		WING KWOK
		BRADLEY GAINES
		KENNETH ARMSTRONG
Motion Design by		SCARAB DIGITAL
Motion Design Supervisor		DANNY HO
Motion Design Producer		NICK OJA
Motion Design Art Director		EDWARD CHIN
Lead Motion Designer		JEREMY UNRAU
Motion Designers		ISAAC MIRANDA
		FERNANDO COLARES
		BLEND ABDULLAH
		ANGIE FERET
		NEIL WILSON
		ROSWELL CHO
Lidar Provided by		INDUSTRIAL PIXEL
Lidar Technicians		JACK SUTHERLAND
		CARL BIGELOW
		JOSH HAKIM
Character Scanning Provided by		PIXEL LIGHT EFFECTS
Previzualization by		DIGITAL DOMAIN 3.0
Head of Previzualization		SCOTT MEADOWS
Previzualization Supervisor		JASON MICHAEL HALL
Previzualization Artists		NADJA BONACINA
		DAN BROVERMAN
		THOMAS BRUNO
		ERIC DEUEL
		RICHARD GILLIES
		OLIVER MOORE
		ELLERY ORTIZ
		PATRICK PEREZ
		DAN PILGRIM
		ROY SATO
		DERRICK SESSON II
		MIRO SKANDERA
		ARI TEGER
		CHRISTOPHER ERIN WALSH
Previzualization Producer		RYAN WILK
Previzualization Coordinator		SCOTT ALLEN GOWIN

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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**SCENE 351 - (CONTINUED)**

ET#23 (cont'd):

Post Vis by Post Vis Animators	MPC LA JASON CHEE ITAMAR KEREN ISAAC HINGLEY SANG LEE
Feature Post Finishing by Supervising Digital Colorist Finishing Producer Finishing Editor Finishing Assistant Producers Finishing Color Assist	EFILM TOM REISER VANESSA GALVEZ-MOREZ CHRIS DOERR KELSEA WILLIAMS CAROLINE CHADBOURNE ANDRE RIVAS
Digital Dailies by Dailies Colorist Dailies Operator Dailies Supervisor Dailies Producer Data I/O Technician	ENCORE VANCOUVER JAAN SPIRKA ROSS THOMSON JOSEPH LEE CANDICE KIM STUART HOY
Main and End Titles Titles Creative Supervisor Titles Lead Design Titles Additional Design Titles Animators Titles Producer	PICTUREMILL WILLIAM LEBEDA CECILIA DE JESUS MIDIO TAFURI NELSON YU SONIA KIRAN JON BLOCK DAVID MIDGEN
End Title Crawl	SCARLET LETTERS BEN SCHOEN / JOSH SCHOEN

**Soundtrack Album on  
Paramount Music**

**Songs**

"Friends"

Written by Ian Masa Tsuchiura & Kevin Villecco  
Performed by Hyper Potions  
Courtesy of GameChops

"Don't Stop Me Now"

Written by Freddy Mercury  
Performed by Queen

Courtesy of Mercury Records Limited under license from Universal Music Enterprises /  
Courtesy of Hollywood Records, Inc. for N. America

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 352 - (CONTINUED)

ET#23 (cont'd):

"Flight of the Valkyries"  
Written by Wilhelm Richard Wagner  
Performed by Jim Carrey

"All Fired Up"  
Written by Leon Harrison & Matthew Morris  
Performed by The Lazys  
Courtesy of The Lazys and Sony/ATV Music Publishing (Australia) Pty Limited

"White Lightening"  
Written by Michael Hendrix  
Performed by Tennessee River Crooks  
Courtesy of Fervor Records

"Bad News"  
Written by Kevin Bowe, David Grissom & Thomas Tull  
Performed by Ghost Hounds  
Courtesy of Maple House Records LLC

"I'm Turnin' 'Em Up"  
Written & Performed by Wyley Randall  
Courtesy of CD Baby Licensing

"Boom"  
Written by Eric Frederic, Adam Levin, Casey Harris,  
Sam Harris, Thomas Eriksson & Tom Peyton  
Performed by X Ambassadors  
Courtesy of KIDinaKORNER/Interscope Records  
under license from Universal Music Enterprises

"Love In The City"  
Written by John Christopher Stokes  
Courtesy of APM Music on behalf of EMI Music Publishing

"Where Evil Grows"  
Written & Performed by The Poppy Family featuring Terry Jacks  
Courtesy of Gone Fishin' Music Ltd.

"Green Hill Zone"  
Written by Masato Nakamura  
Performed by Jon Batiste  
Courtesy of The Verve Music Group under license from Universal Music Enterprises

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 353 - (CONTINUED)

ET#23 (cont'd):

"Speed Me Up"

Written by David Charles Marshall Biral, Denzel Michael-Akil Baptiste,  
Cameron Jibril Thomaz, Tyrone William Griffin, Jr.,  
Miles Parks McCollum, Akeem Hayes, William Schultz  
Performed by Wiz Khalifa, Ty Dolla \$ign, Lil Yachty and Sueco the Child  
Produced by Take A Daytrip  
Wiz Khalifa courtesy of Atlantic Recording Corporation  
Ty Dolla \$ign courtesy of Atlantic Recording Corporation  
Lil Yachty courtesy of Quality Control Music/Motown Records  
Sueco the Child courtesy of Atlantic Recording Corporation

"Catch Me I'm Falling"

Written by Kelly Finnigan, Joe Ramey & Maxwell Ramey  
Performed by Kelly Finnigan  
Courtesy of Colemine Records  
By arrangement with Numero Group

The Producers Wish to Thank the Following:  
City and County of San Francisco  
Town of Ladysmith  
Daimler Trucks North America, LLC  
Reid Scott

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Local Production Services in Abu Dhabi provided by twofour54 Abu Dhabi  
Mariam Abdallah- Production Manager  
Mariam Khanji- Production Manager  
Mohamed Al Ali - Head of Government & Travel Services

لجنة أبوظبي للأفلام  
ABU DHABI FILM  
COMMISSION

Tax Incentive Consulting Services – Entertainment Partners Canada

With the participation of the Province of British Columbia Production Services Tax Credit

With the participation of the Canadian Film or Video Production Services Tax Credit



COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
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SCENE 354 - (CONTINUED)

ET#23 (cont'd):



American Humane monitored some of the animal action. No animals were harmed in those scenes. TM (AHD 09109)



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ET#23 ROLLS UP OUT OF FRAME.

2034-15

COMBINED CONTINUITY & DIALOGUE	TITLE	MASTER ENGLISH SUBTITLE/SPOTTING LIST
<p>SCENE 355 - PARAMOUNT LOGO FADES IN:</p> <div></div> <p>PARAMOUNT LOGO FADS OUT.</p> <p>EXHIBITION REEL FOOTAGE:</p> <p>END OF REEL 6AB</p> <p>END OF FILM</p>	<p>2041-15</p> <p>2030-00</p>	<p>LAST FRAME OF PICTURE: 2041.15</p> <p>END OF REEL 6AB</p> <p>END OF FILM</p>
6AB - (495)		